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CATALOGUE

OF THE

PAINTINGS

IN THE

METROPOLITAN MUSEUM OF ART

NEW YORK
PUBLISHED BY THE MUSEUM
OCTOBER, 1899

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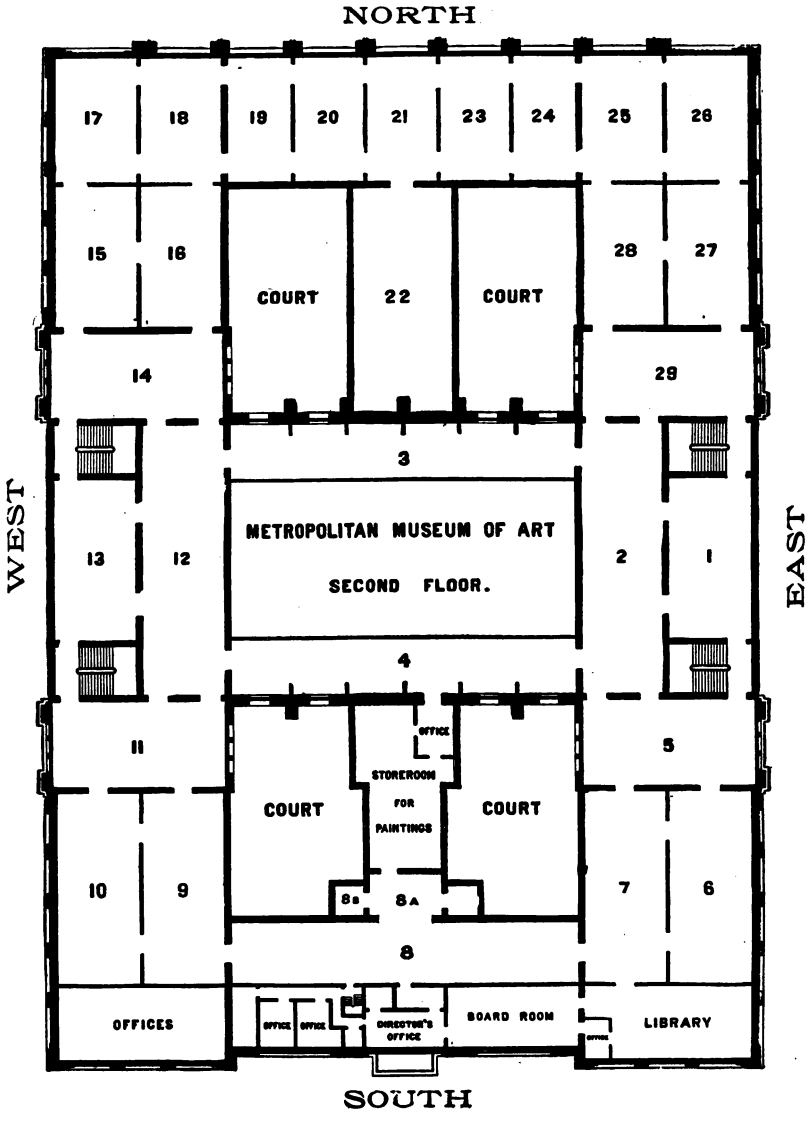

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PREFACE

The Metropolitan Museum of Art is a private corporation, managed and controlled by a Board of Trustees, chosen from its members.

It was founded in the beginning of the year 1870, by a small number of cultured and public-spirited New Yorkers, and established with their own private money, for the instruction and recreation of their fellow-citizens.

On the 13th day of April, 1870, a charter was obtained from the Legislature of the State of New York.

On the 24th day of May, 1870, the members of the corporation held their first annual meeting, at which they elected their officers and trustees, and adopted a constitution.

In 1872, The Metropolitan Museum of Art was removed from its temporary quarters at 681 Fifth Avenue to 128 West Fourteenth Street. This large, double house, known as the Cruger Mansion, was leased for a number of years by the Trustees. The greenhouses and conservatories were fitted up for the exhibition of sculptures, and in one of its courtyards the Trustees built a picture-gallery. This gallery, lighted from the roof, had five times as much wall space as the old quarters on Fifth Avenue, and enabled the Trustees to extend the interest of the Museum by loan exhibitions of paintings, and the display of the Cesnola collection of antiquities from Cyprus, a portion of which had already arrived in this country. The Museum remained in this building until the middle of 1878, and was daily open to the public from 10 o'clock A.M. until 6 o'clock P.M.

On the 5th of April, 1871, the State Legislature, at the request of the Municipal Authorities of this City, passed an act appropriating the sum of $500,000, with which to erect a building in the Central Park, "for the purpose of establishing and maintaining therein a Museum and Gallery of Art."

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PREFACE.

On April 22d, 1876, the Legislature authorized and directed the Department of Public Parks to make and enter into a contract with The Metropolitan Museum of Art, for the occupation by it of the building which was then being erected, and such other additions as may be made to it from time to time.

On the 24th day of December, 1878, the Park Department executed a written agreement with The Metropolitan Museum of Art, by virtue of which the Trustees took possession of the building in Central Park, which was then finished; and during the year 1879 all the collections of the Museum were removed from the building on Fourteenth Street and transferred to their new home in Central Park. Up to this date the Museum was managed, and its work done, by different Committees of Trustees; but it now became evident that the daily work had grown far beyond the possibility of being managed through the personal supervision of committees, and in 1879, Gen. L. P. di Cesnola, who was then a Trustee, and Secretary of the Board, was chosen Director and placed in charge of the Museum.

The new building in Central Park was formally opened by President Hayes, on March 30th, 1880. The first exhibition of the Catharine Lorillard Wolfe Collection took place November 7th, 1887, in one of the old Eastern galleries, where it remained until the opening of the new South wing, in 1888, when it was transferred to its present permanent home. The construction of the North wing was soon thereafter commenced, and brought to completion on November 5th, 1894, at which time, with appropriate ceremonies, it was formally opened.

This hand-book embraces all the pictures which are contained in the galleries, staircases, and the Grand Hall. A biographical sketch of each artist, with slight notes pertinent to the paintings, is given. Of the pictures herein catalogued, a few are lent, a large number have been purchased by the Trustees, and the others have been acquired either by gift or bequest. The larger portion of them are accompanied by conditions which render impossible a proper classification of the pictures in the galleries of the Museum, and, while the Trustees fully recognize the importance of such a classification of their exhibits, they do not believe it to be of greater importance than their acquisition. By the terms of the will of Miss Catharine Lorillard Wolfe,

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her bequest must be kept together, and catalogued as one collection, or be forfeited to the legal heirs of the donor. Other donations and bequests of great value have from time to time augmented the treasures of the Museum, the first in importance being the munificent gift of Mr. Henry G. Marquand, embracing fifty-two oil paintings by old masters, and pictures of the English School. The Marquand collection comprises the entire Gallery No. 6.

The "Horse Fair," by Rosa Bonheur, was presented by Mr. Cornelius Vanderbilt; then followed the gifts of Judge Henry Hilton, "Friedland, 1807," by Meissonier, and the "Defense of Champigny," by Detaille. Mr. George I. Seney also presented twenty oil paintings, containing valuable examples of the Modern Dutch and American schools.

The Museum contains examples of nearly all the important schools of painting, from Jan Van Eyck and Hubert Van Eyck (1390—1440) to the latest and most interesting of the modern painters. In Gallery No. 1 may be seen the first acquisition of the Museum, by purchase in 1871, a collection of pictures comprised chiefly of works by the early Dutch and Flemish painters, and a few belonging to the French and Italian schools of the same period. The large portrait group by Sir Joshua Reynolds, "Hon. Henry Fane and his Guardians, Inigo Jones and Charles Blair," which is on the west side of this gallery, was presented by Junius S. Morgan, of London, in 1887.

In the southeast staircase there is a group of eight pictures of the Renaissance period, purchased at Florence, and presented to the Museum by Mr. Cornelius Vanderbilt in 1880.

Gallery No. 7, is occupied with pictures from the collection of Mr. George A. Hearn, twenty-two of which he has presented to the Museum.

Important acquisitions by gift and bequest are frequent; among the most recent are: "Washington Crossing the Delaware," by Emanuel Leutze, presented by Mr. John S. Kennedy; "Portrait of George Washington," by Charles Wilson Peale, presented by Mr. C. P. Huntington; "Last Moments of John Brown," by Thomas Hovenden, presented by Mr. and Mrs. Carl Stoeckel; "Mercy's Dream," by Daniel Huntington, presented by the Artist; "Departure of Emigrants from Havre," by A. P.

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Dawant, presented by Mr. Thomas Achelis; Landscape "Scene at Napanoch," by William Hart, presented by his Children; and a portrait of President Henry G. Marquand, by John S. Sargent, presented by the Trustees of the Museum.

All the paintings in Galleries Nos. 1, 5, 6, 8, 9, 10, 12 and 13, including those in the staircases, are the property of the Museum, as well as a large number of those in Galleries Nos. 2 and 7.

The biographical matter given has been obtained through correspondence with the artists represented and from the most recent and reliable encyclopedias, biographies, and continental museum catalogues. If the picture is dated by the artist, the year is stated; the size given is of the sight measure, or visible painted surface; and in every instance the first number indicates the width in inches.

GEORGE H. STORY,

Curator of the Department of Paintings.

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GALLERY 1
AND
STAIRCASES

OLD MASTERS

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GALLERY 1.

PICTURES BY OLD MASTERS.

[*N. B.—A part only of the pictures by Old Masters belonging to the Museum are hung in this Gallery.*]

The architectural changes in connection with the new building have necessitated a re-arrangement of the paintings in Gallery No. 1, which now contains examples of the Early Dutch and Flemish Masters, only.

An * denotes the paintings temporarily removed from exhibition.

gondolas, etc., all of which show a freedom of execution; while his sharp touches of light and bright colors give spirit and sparkling effect.

★ **2.** SANTA MARIA DELLA SALUTE (Venice).

Purchased by the Museum, 1871. On canvas, 32¾ x 20.

Ryckaert, David.

Born at Antwerp, 1612; died there, 1661. The third painter of his name. He was instructed by his father, and devoted himself to interiors with peasants, fairs, etc. His coloring is clear and golden, his heads are animated, and although inferior to Teniers, he often approaches him in excellence. The Vienna and Dresden Galleries have fine examples of his works. In 1652, this master was Dean of the Guild of St. Luke, at Antwerp.

3. THE FARM HOUSE.

Purchased by the Museum, 1871. On canvas, 45 x 36.

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GALLERY 1.

PICTURES BY OLD MASTERS.

[*N. B.—A part only of the pictures by Old Masters belonging to the Museum are hung in this Gallery.*]

Fyt, Jan.

Born at Antwerp, 1611; died there, 1661. Animal and still life painter; pupil of Jan van Goyen and of Frans Snyders, next to whom he was the greatest animal painter of the Flemish school. Master of the Guild in 1629; visited Italy and France (1633-'34 in Paris), and he often worked conjointly with Jordaens and Van Dyck.

1. DEAD GAME.

Purchased by the Museum, 1871. Signed. On canvas, 13⅞ x 17¾.

Guardi, Francesco.

Born at Venice, 1712; died, 1793. Pupil of Canaletto. He painted the same class of subjects as his master, and the works of the two are sometimes confounded; but those of Guardi are more sketchy than Canaletto's. They are spirited and lifelike, have countless figures, gondolas, etc., all of which show a freedom of execution; while his sharp touches of light and bright colors give spirit and sparkling effect.

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3. THE FARM HOUSE.

Purchased by the Museum, 1871. On canvas, 45 x 36.

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Fyt, Jan. See No. 1.

4. DEAD GAME.

Purchased by the Museum, 1871. On canvas, 29½ x 23.

Reynolds, Sir Joshua, P.R.A.

Born, 1723; died, at London, 1792. Sir Joshua, the first President of the Royal Academy, was born in Devonshire, at Plympton Earl, where his father was a schoolmaster. "Done by Joshua out of pure idleness," wrote his father over a drawing which the boy had done in his exercise-book. "While I am doing this," wrote Joshua himself of his drawing, a few years later, "I am the happiest creature alive." When he was eighteen he was sent up to London to study under Hudson. After two years he had made such good progress as to estrange his master. After a year spent at Plymouth he came up to London again; but upon his father's death he returned, in 1746, to Plymouth, where he won the friendship of Lord Edgcumbe, who introduced him to Captain Keppel, who offered to take him to Italy on board his own ship, the "Centurion." In May, 1749, they set sail, and till the end of the year Reynolds stayed with the Governor of Minorca, painting portraits. For two years he studied in Rome. From Rome he went to Parma, Florence, and Venice. At Parma he came under Correggio's influence; at Venice he studied Titian. "To possess a real, fine picture by that great master," he once said, "I would willingly ruin myself."

Reynolds returned to London in 1752. He settled first in St. Martin's Lane, afterwards in Great Newport Street, and finally (from 1760 onward) in Leicester Square, where his house (No. 47) may still be seen—nearly opposite to the site of Hogarth's. From this time forward Reynolds' life was one unbroken success. Other painters arose from time to time to divide his popularity, Opie, Gainsborough and Hoppner; but Reynolds' supremacy was never seriously threatened. In 1768, when the Royal Academy was founded, he was elected President by acclamation, and was knighted by the king—an honor which has ever since been offered to the holder of that office.

★ 5. PORTRAITS OF THE HON. HENRY FANE AND HIS GUARDIANS, INIGO JONES AND CHARLES BLAIR.

Presented to the Museum by Mr. Junius S. Morgan, of London, 1887. This picture was purchased by Mr. Morgan from the Earl of Westmoreland. It had been in the Gallery of the Earls of Westmoreland, at Apsthorpe, in Northamptonshire, since it was painted, about 1774. The Hon. Henry Fane, the central figure of the group, was second son of the 8th earl of Westmoreland, and succeeded to the title at the age of fifteen. On either side are his two guardians; the one seated at his right being his brother-in-law, Charles Blair, and the other,

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standing at his left, Inigo Jones. The picture is engraved in vol. 3d of the published engravings of works by Sir Joshua Reynolds.

On canvas, 142 x 100.

Guardi, Francesco. See No. 2.

★ 6. THE RIALTO.

Purchased by the Museum, 1871. On canvas, 29½ x 23.

Berchem, (Berghem) Nicholas.

Born at Haarlem, 1624; died, 1683. Son of Pieter Klaasze. The reason for his being called Berchem, or Berghem, is not known, but he usually signed his works by that name. He studied with his father, Van Goyen, J. B. Wenix and Jan Wils, and married the daughter of the latter. It is evident from his works that he went to Italy, although no account of his having done so is given. He painted *genre*, battles, landscapes, cattle and portraits. His best works are his small landscapes with figures and cattle. Berchem is the most celebrated of the group of painters to which he belongs. Smith describes 417 of his works, and he left besides more than 50 etchings. The galleries of Munich, Dresden, Vienna, Berlin, St. Petersburg and the Louvre contain the largest number of his works. Some are also in England, in the National Gallery, and at Dulwich, and Lord Ashburton has one of his best productions, called "Le Fagot." He seldom made large pictures.

7. REST.

Purchased by the Museum, 1871. On canvas, 13 x 16½.

Ryckaert, David. See No. 3.

8. THE STOWAGE.

Purchased by the Museum, 1871. On canvas, 45 x 36.

Bloemen, Pieter Van (called "Standaart").

Born at Antwerp, 1657; died there 1720. Battle, *genre*, and landscape painter; pupil of Simon Van Douw and imitator of Wouwermans; Master of the Guild in 1674; spent some years in Rome, where he was a member of the Academy of St. Luke; returned to Antwerp and was made Director of the Academy in 1699. The influence of Wouwermans is always perceptible in the movement of the figures, and horses which, as a rule, are cleverly done; and his landscapes are usually adorned with architectural ruins and broken statues.

9. HORSES TAKEN TO WATER.

Purchased by the Museum, 1871. On canvas, 22½ x 16.

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Bonifazio, Veneziano.

Born at Venice; flourished 1555-1579. A pupil of the elder Palma, and an imitator of Titian. In color he approaches the last-named master, and is altogether an eminent example of what patient application can do even when great talent is wanting. There are many works of his in Venice. His most pleasing pictures are those of simple arrangement, such as Saints and Holy Families. The "Rich Man's Supper," in the Academy at Venice, is one of his best works. His latest pictures are weak and mannered.

✱ **10.** A MUSICAL PARTY.

Presented by Mr. Morris K. Jesup. On canvas, 52 x 33.

Goya y Lucientes, Francisco José. See No. 108.

✱ **11.** ORIGINAL STUDY FOR THE ETCHING—NO. 60, IN "CAPRICHOS," 1799.

Presented by Mr. S. P. Avery, 1895. On canvas, 9½ x 11½.

Slingeland, Pieter van.

Born at Leyden, 1640; died there, 1691. Pupil of Gerard Dou. He devoted himself chiefly to *genre* subjects, homely scenes. His execution was labored, and his composition without grace.

12. PORTRAIT OF A DUTCH BURGOMASTER.

Purchased by the Museum, 1871. On canvas, 11½ x 14.

Nestcher, Gaspard.

Born at Heidelberg, 1639; died at the Hague, 1684. One of the chief painters of Dutch "high life." His mother, after seeing her two elder children die of hunger, escaped with Gaspard through the investing lines of besieged Heidelberg to Arnheim. He studied under Koster at Arnheim, and Terburg at Deventer. In 1659 he started on a tour to Italy, but fell in love with a girl from Liège at Bordeaux, married and settled there, but soon returned to Holland and rapidly acquired fame as a portrait painter.

13. PORTRAIT OF A DUTCH LADY.

Purchased by the Museum, 1871. On canvas, 10½ x 12.

Ostade, Adrian van.

Born at Haarlem, 1610; died there, 1685. Pupil of Frans Hals. An inimitable painter of rustic scenes and an excellent etcher. He had many pupils, one of whom was the famous Jan Steen.

13a. BOORS DRINKING.

Loaned by the estate of Gouverneur Kemble. On panel, 16¼ x 13.

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Helst, Bartholomeus van der.

Born at Haarlem, 1613; died at Amsterdam, 1670. One of the most renowned Dutch portrait painters. Sir Joshua Reynolds said of his picture painted to celebrate the peace of Westphalia, and representing an Archery Festival, "This is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." His principal works are in the Gallery, and the new *Hôtel-de-Ville*, at Amsterdam. No. 197, Louvre, is a small replica of one of his finest works, and is considered superior to the large picture, which is in Amsterdam.

14. THE GUITARIST.

Purchased by the Museum, 1871. On canvas, 43 x 53½.

Dietrich, (or Diebricy), Christian Wilhelm Ernst.

Born at Weimar, 1712; died at Dresden, 1774. Pupil of his father and Alexander Thiele. He especially loved the painting of pasticco, and succeeded well with the works of Rembrandt, Everdingen, Ostade, Poelemberg, Heinrich Roos and Salvator Rosa. He had no originality, and his color and execution were subject to much criticism, yet he had great popularity, and his works are numerous. The Dresden Gallery has fifty-one, and all the German Galleries have specimens of his works. In the National Gallery the "Wandering Musicians" is an unusually good work of this artist.

★ **15.** CHRIST HEALING THE SICK.

Purchased by the Museum, 1871. Signed and dated, 1742. On canvas, 28 x 28.

Veen, Martin van (called Martin Heemskerk).

Born at Hemskerk, 1498; died, 1574. His works are not numerous. His manner was hard, dry, and unattractive. Examples of his works may be seen at Delft and at Haarlem. There is also one of his pictures in the Berlin Museum, and another in the Vienna Gallery.

★ **16.** PORTRAIT OF HIS FATHER, JACOB WILLEMS VAN VEEN.

Purchased by the Museum, 1871. On panel, 13½ x 20.

Dolci, Carlo (Carlino).

Born at Florence, 1616; died there, 1684. Studied with Jacopo Vignali, a pupil of Matteo Rosselli; a prolific, though very careful painter, who bestowed the greatest labor and pains even upon the least important parts of his pictures. His subjects are always sacred, but his work is marred by an insipid affectation of religious feeling. The tone of his coloring is generally adapted to the character of his subjects, being always soft and harmonious. Charles Blanc calls him the true

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representative of Jesuitical art, as well in style and taste as in point of time.

17. THE DEAD CHRIST.

Presented by Rev. H. W. Knapp, D.D. On Canvas, 20¼ x 24¾.

Brekelenkamp, Quirin Van.

Born at Swammerdam, near Leyden, ——; died at Leyden, 1668. Probably a pupil of Gerard Dou, though his work recalls Metsu, and Adrian Van Ostade.

18. THE SPINNER.

Purchased by the Museum, 1871. On canvas, 24½ x 18½.

Goyen, Jan van.

Born at Leyden, 1596; died at The Hague, 1656. He studied under various artists of no great repute, and made a tour through France. In 1618, settled at Leyden and married; in 1631, removed to The Hague, where in 1640 he was president of the Guild.

19. THE MOERDYCK.

Purchased by the Museum, 1871. On canvas, 23½ x 14¾.

Vosmaer, Jacob.

Born at Delft, 1584; died, 1641. A flower painter of distinction, yet he never attained that clear and sparkling quality which lends such a charm to the works of Nicolas van Verendael.

20. VASE WITH FLOWERS.

Purchased by the Museum, 1871. On canvas, 24 x 32½.

Rubens, Peter Paul.

Born at Siegen (1577) on the festival of Saints Peter and Paul (hence his Christian name); is the chief glory of the Flemish School, and one of the great masters of the world. This remarkable man, scholar, painter, and diplomatist, was descended from two good families. His father, John Rubens, was one of two principal magistrates of Antwerp, and his mother, Mary Pypeling, belonged to a distinguished family of the same city. Rubens' talent for drawing early led him to decide upon painting as a profession. He entered the school of Adam van Noort, with whom he remained four years. Another four years was passed in the studio of Otto Vœnius, whose cultivation of mind and taste was of more advantage to Rubens than his instruction in painting. In 1598 he was admitted to the Guild of Painters in Antwerp; his father had died, and his mother had returned to that city. In 1600 he went to Venice and studied the works of Titian and Paul Veronese. For eight years Rubens was in the service of the Duke of Mantua. An excellent Latin scholar, he was also proficient in French, Italian, English, German and Dutch. These gifts procured him diplomatic employment. In 1603 he was sent on a mission to Spain. In

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1608 news of his mother's illness reached him, and he hastened home, when he was appointed Court painter to the Archduke Albert, then Governor of the Netherlands. In 1620 he visited Paris at the invitation of Marie de Medici (a sister of the Duchess of Mantua). In 1628 he was sent on a mission to Philip IV of Spain, and in the following year he was sent to Charles I of England. Here he was knighted, and was given an honorary degree by the University of Cambridge. But wherever he went, Rubens continued to paint, and his diplomacy he considered as a mere recreation. "The painter Rubens," he is reported to have said of himself, "amuses himself with being ambassador." How hard he labored is known by the enormous number of his works—between 2,000 and 3,000—which still survive. In 1609 Rubens married his first wife, Isabella Brant, who died in 1626, leaving two sons, to whom Gevartius was tutor. It was in 1630 that he married the young Helen Fourment, a niece of his first wife. She was but sixteen years old. She bore him five children, survived him, and married again. Both his wives so often served him for models that their forms and faces are familiar to the world. He died in 1640, and was buried in his private chapel in the Church of St. Jacques, which is decorated with a magnificent work of his own.

21. Return of the Holy Family from Egypt.

This admirable picture was painted for the Church of the Jesuits at Antwerp, soon after Rubens' return from Italy, and before he had called in the aid of assistants. It was done immediately after finishing the famous "Crucifixion" in the Cathedral of Antwerp, and before the execution of its companion picture, that other masterpiece, "The Descent from the Cross;" or, in other words, at the period when this prince of painters produced his greatest works. Grandeur of style and power of coloring are equally the characteristics of "The Return from Egypt." Reference is made to it in the catalogue of a sale, May 20th, 1777, of the pictures taken from churches and convents of the Jesuits, at Antwerp, suppressed by the decree of the Emperor Joseph II: "Return from Egypt. The Infant Jesus, the Holy Virgin and St. Joseph. The Eternal Father is seen in the upper part of the picture, enveloped in clouds. Well grouped. Painted on wood. H., 7 ft. 9 in.; B., 5 ft. 4 in." It was bought at this sale by the rich banker Danoot, and is thus described in the catalogue of the Danoot sale (page 27, No. 61), held at Brussels in 1828, when it was bought by Mr. Buchanan, one of the most skillful London experts: "The Return from Egypt. The Holy Virgin and St. Joseph hold by the hand the Redeemer of the World. The mother looks with solicitude on the Divine Infant. The child raises his eyes to her, and seems to announce to her a happier destiny. The Father from heaven contemplates this scene with tenderness. An admirable picture, well composed, and painted

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with decision. It cannot be seen without exciting a sentiment of respect and devotion." It is also mentioned in Smith's Catalogue, Vol. 2, page 21, No. 71. Smith's description is from Bolswert's engraving, where the engraver has introduced the Holy Spirit, and an aureole around the head of St. Joseph, which never existed in the original; and is described in the Life of P. P. Rubens, by I. F. Michel, Brussels, 1771: "At the end of the small nave at the right is another piece by the same master, representing the Virgin and St. Joseph leading the Infant Jesus by the hand. Although the composition is unpretentious, the feeling in the heads and the beauty of the flesh tints cause it to be much admired." It is also mentioned in all the other guide-books for amateurs in Belgium, etc., and in the "Histoire de P. P. Rubens," by Andrew Van Hasselt, page 248, No. 214, and in the "Dictionary of Painters," by A. Siret, page 787, 2d edition. This picture was recently transferred from wood to canvas.

Purchased by the Museum, 1871. 69 x 98¾.

Hals, Frans.

Born at Antwerp, 1584; died at Haarlem, 1666. Pupil of Karel Van Mander. One of the merriest and brightest-witted of all the Dutch portrait painters.

He was the founder of a National style and a portrait painter to be ranked with the greatest masters; his unusual talent excited the admiration of Van Dyck.

His flesh coloring is vital; handling broad, masterly, and vigorous. His facility and intemperate habits led him to be careless, and his pictures are of unequal merit. He painted large pictures of archers and civic guards. The best of these may be seen at Haarlem in the *Hôtel-de-Ville*. In an apartment of the *Oude Man Huys*, a benevolent institution, there are two other fine works of this class.

22. HILLE BOBBE VON HAARLEM.

Purchased by the Museum, 1871. Signed. On canvas, 23½ x 29¼.

Havermann, Margareta.

Born at Amsterdam in the eighteenth century. There seems to be little known of this artist, but judging from the picture seen in this museum, she is entitled to a place among the most clever of the school to which she belongs.

23. A VASE OF FLOWERS.

Purchased by the Museum, 1871. Signed and dated, 1710. On canvas, 23¼ x 30.

Weenix, Jan Baptista.

Born at Amsterdam, 1621; died near Utrecht, 1664. Pupil of Jan Micker, then of Abraham Bloemart, and of Nicholaas Moeyaert; went

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to Rome, 1643; returned to Amsterdam, 1647. Was one of the most eminent of the group of Dutch painters to which he belonged. Some of his best works are seen in the Munich cabinets. A "Sea Coast with a Repulse of Turkish Pirates," in the Louvre, is noticeable for its lighting.

24. AN ITALIAN SEAPORT.
Purchased by the Museum, 1871. On panel, 21 x 15.

Neefs, Pieter, and **Teniers,** David (the Elder).

Neefs, born at Antwerp, 1570; died, 1651. Excelled in painting the interiors of churches, which were often enlivened by figures executed by the hand of Teniers the Elder, who was the most eminent *genre* painter of Belgium.

25. INTERIOR OF ANTWERP CATHEDRAL.
Purchased by the Museum, 1871. Signed. On panel, 22½ x 16¼.

Goyen, Jan van. See No. 19.

26. PANORAMIC VIEW OF THE ENVIRONS OF HAARLEM.
Purchased by the Museum, 1871. Dated, 1644. On panel, 10¼ x 13½.

Hondecoeter (Hundekoeter), Melchior D., *attributed to.*

Born at Utrecht, 1636; died at Amsterdam, 1695. Animal painter. Son and pupil of Gysbert H., and of his uncle, Jan Baptista Weenix. Painted birds with singular truthfulness, and had a poetic feeling for their varied habits. 1659-63, member of Hague Guild; in 1688 took the freedom of Amsterdam.

★ 27. THE BARN YARD.
Presented by Mr. Henry Bedlow, 1897. On canvas, 46 x 40.

NORTHEAST STAIRCASE.

Craeyer, Gaspard de.

Born at Antwerp, 1584; died at Ghent, 1669. Pupil of Raphael van Coxcyen, in Brussels, a contemporary of Rubens, who, it is said, admired his works. He was also the friend of Van Dyck, who painted his portrait. Craeyer's pictures were mostly of Biblical subjects. His color was subdued, but truthful; he had a free, masterly touch, and his feeling for beauty sometimes borders on the ideal. "The Coronation of St. Rosalie by the Infant Christ," in the Museum at Ghent, is one of his finest works. This picture was carried away by the French and returned. The "Martyrdom of St. Blasius," in the same museum, was his last work, executed when he was eighty-six years old. In the Munich Gallery there is an immense enthroned Madonna with Angels, sur-

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rounded by Saints; the lower figures are portraits of himself, his brother, sister and nephew. He had no wife. Works of his are also in the Louvre, Brussels Gallery, etc.

28. ALEXANDER AND DIOGENES.

Purchased by the Museum, 1871. On canvas, 127 x 87½.

Cranach, Lucas (the Younger), *attributed to.*

Born at Wittenberg, 1515; died, 1586. Pupil of his father, Lucas the Elder, whom he succeeded in his studio at Wittenberg and as Burgomaster. He formed his style after his father and Albrecht Dürer. In the principal church of Wittenberg there are several of his works, and they are also in the Galleries at Munich, Dresden, etc.

29. MADONNA AND CHILD.

Presented by Mr. Louis Ehrich, 1895. On canvas, 14 x 19.

Horremans, Jan Josef (the Younger).

Born at Antwerp, 1714; died after 1790. There were two artists by this name, father and son. They painted similar subjects, conversation pieces. The characters in the pictures of the father were usually peasants, while those of the son were from the higher walks of life. Their works are not uncommon in England, and are in the Antwerp Museum, and the Cassel and Dresden Galleries.

30. RETURNING FROM THE HUNT.

Purchased by the Museum, 1871. On canvas, 97⅝ x 111¼.

Horremans, Jan Josef (the Younger). See No. 30.

31. THE HORSE POND.

Purchased by the Museum, 1871. On canvas, 44¾ x 59.

Albani, Francesco.

Born at Bologna, 1578; died there, 1660. Son of a silk merchant. His father desired to bring him up to his own profession, but his decided art genius so asserted itself that he was placed in the academy of Denys Calvaert, where Guido Reni was a pupil. Albani and Guido became friends, and when the latter went to Rome and entered the school of Carracci, Albani quickly followed. When Annibale Carracci was employed on the *frescos* of St. Giacomo degli Spagnuoli he fell sick, and by his recommendation Albani was selected to finish them. He also painted the mythological *frescos* in the Verospi (now Torlonia) Palace. In the Borghese Gallery and at Turin are his famous pictures of the "Four Elements." He also painted for the Duke of Mantua the stories of "Diana and Actæon" and "Venus and Cupid." His best pictures are those of mythological and fanciful subjects.

32. CHILDREN'S GAMES—THE MAZE, KITE, ETC.

Purchased by the Museum, 1871. On canvas, 53 x 25.

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Snyders, Franz.

Born at Antwerp, 1579; died there, 1657. This great animal painter was the pupil of Pieter Brueghel and Van Balen, the friend and co-worker of Rubens and Jordaens, and closely allied in friendship to Van Dyck, who painted his portrait. He executed animals in the landscapes of Rubens, and the latter painted figures in the works of Snyders. Philip V of Spain gave him large commissions. His works are in the principal European galleries and in private collections in England.

33. LIONS CHASING DEER.

Purchased by the Museum, 1871. On canvas, 82½ x 54.

Lingelbach, Johannes.

Born at Frankfort-on-the-Main, 1623; died, 1687. He went to Italy, but returned, and settled in Amsterdam, painting chiefly fairs, market scenes, and battle-pieces.

34. SOBIESKI DEFEATING THE TURKS BEFORE VIENNA.

Purchased by the Museum, 1871. On canvas, 63 x 44.

GALLERY 1.

Breughel (Brueghel), Jan, called Fluweelen (Velvet) Breughel.

Born at Brussels, 1568; died at Antwerp, 1625. The most gifted of his family. He had versatility of talent, and painted landscapes, peasants, scriptural scenes, and hellish or demoniacal subjects. His coloring was clear and strong, his finish good, and his effects of light well arranged. There are numbers of his works in the Galleries of Dresden, Munich and Berlin.

35. THE WINDMILL.

Purchased by the Museum, 1871. On copper, 10½ x 7.

Teniers, David (the Younger).

Born at Antwerp, 1610; died at Perck, near Brussels, 1690. The most eminent *genre* painter of Belgium. He was instructed by his father, but was very much influenced by Rubens. His first wife was the daughter of Jan Brueghel, and the second a daughter of the Secretary of State for Brabant, Isabelle de Fren. He was much favored by the Archduke Leopold William, and by Don Juan, of Austria; besides this, he received commissions from several other courts. His sacred subjects are his least meritorious works; he excelled in guardhouse scenes, peasant scenes in every aspect, representations of the alchemist, fairs, and festivals of all sorts. His touch was light and brilliant, his coloring exquisitely beautiful, and his picturesque arrangement perfection.

36. JUDITH WITH THE HEAD OF HOLOFERNES.

Presented by Gouverneur Kemble, 1872.

On panel, 10 x 14.

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Metsys (or Massys), Quentin.

Born at Antwerp, 1460; died there, 1530. Early in life he was a blacksmith, and, it is said, became a painter for the sake of an artist's daughter, whom he loved, and whose father was determined she should marry none but a painter. Metsys, the first of the great Antwerp painters, was the last who remained faithful to the traditions of the early Flemish School. His most important work was an altar-piece in three parts, now in the Museum of Antwerp. "The Misers," at Windsor Castle, is one of his most celebrated works. His pictures are seen in all large European Galleries. He is buried in front of the Cathedral in Antwerp, and the immediate spot is marked with the simple inscription, "M. Q. M., *obiit* 1529."

37. THE CROWN OF THORNS (School of Metsys).

Presented by Mr. S. P. Avery, 1884. On panel, 7 x 10.

Heem, Jan Davidsz de.

Born at Utrecht, 1600; died at Antwerp, 1674. The best painter of flowers and fruits, etc., of the school to which he belonged. He also excelled in representing glass or crystal. His works are very valuable. The two finest are in the Berlin and Vienna Galleries. Others are at The Hague and Amsterdam Museums, and in the Louvre. The Dresden and Cassel Galleries also have fine pictures by De Heem.

38. STILL LIFE.

Purchased by the Museum, 1871. Signed. On panel, 7½ x 9½.

Cranach, Lucas (the Elder), *attributed to.*

Born at Kronach, Bavaria, 1472; died at Weimar, 1553. History and portrait painter. His family name was Müller, and he was his father's pupil. In 1493, he went for two years to the Holy Land, with the Elector, Frederic the Wise, who, on their return, gave him an apartment in his palace at Wittenberg, where Cranach established a workshop for all kinds of pictorial and decorative work.

In 1509, when Frederic sent him to the Netherlands, he painted the portrait of Charles V, aged eight, for the Emperor Maximilian.

Cranach was Court painter to three successive Electors: Frederic the Wise, John the Constant, and Frederic the Magnanimous, whose captivity he shared after the battle of Mühlberg, at Augsburg, where he met and painted Titian, in October, 1552.

The latter part of his life was spent at Weimar.

✦ 39. PORTRAIT OF JOHN FREDERIC, THE MAGNANIMOUS, ELECTOR OF SAXONY.

Purchased by the Museum, 1871. On panel, 5½ x 7¾.

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Sart, Cornelis du.

Born, 1665; died, 1704. Dutch School. Little is known of this artist or his works, which are not numerous.

40. UNDER THE TRELLIS.

Purchased by the Museum, 1871. On panel, 5⅝ x 6¾.

Hobbema, Meindert.

Born at Koeverden or at Amsterdam, 1638; died at Amsterdam, 1709. Hobbema, who disputes with Ruysdael the place of best Dutch landscape painter, was his pupil and intimate friend, and the works of the two are sometimes remarkably alike. Like Ruysdael, too, Hobbema was a painter without honor in his own country, and nine-tenths of his known works are in England, where one was recently sold for £4,000. The specimens seen in Continental Galleries are ordinary, and he cannot be judged by them. One of the best is in the Berlin Museum. The National and Dulwich Galleries have each one of his works. The figures in his pictures were often executed by Adrian Van de Velde, Philip Wouvermans, and other distinguished artists.

41. LANDSCAPE—VIEW IN HOLLAND.

Purchased by the Museum, 1871. Signed.

On canvas, 25 x 19.

Ommeganck, Balthazar Paulwel.

Born at Antwerp, 1755; died there, 1826. Pupil of Antonissen. An admirable painter of landscapes and animals, especially sheep and goats. His works were much sought during his life. His color was rather cold, but he depicted nature with great truthfulness. Many of his works are in private galleries, but examples are seen in the Louvre, Brussels and Cassel Galleries.

42. FLEMISH PASTURE.

Purchased by the Museum, 1871. On canvas, 27 x 19½.

Oost, Jacob Van (the Elder).

Born at Bruges about 1600; died there in 1671. History, *genre*, and portrait painter; pupil of his brother Frans; Master of the Guild in 1621; visited Italy, where he took for his model Annibale Carracci. Returned to Bruges in 1629.

43. PORTRAIT OF A GENTLEMAN.

Purchased by the Museum, 1871. On canvas, 20¼ x 25¼.

Steen, Jan.

Born at Leyden, 1626; died there, 1679. He loved a jovial, roistering life, and as a tavern keeper was able to indulge himself. It is remarkable that in his half drunken state he could have executed two

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hundred works of so much merit. He studied first with Nicholas Knupfer, and Van Goyen, whose daughter he married in 1649, and developed under the influence of Frans Hals and Adrian Van Ostade. He was fond of representing the humorous and ludicrous scenes incident to the life which he led, degenerating often into vulgarity. His pictures may be seen in nearly all of the large Continental Galleries.

44. THE OLD RAT COMES TO THE TRAP AT LAST.
Purchased by the Museum, 1871. On canvas, 26 x 31.

Dietrich (or Diebricy), Christian Wilhelm Ernst. See No. 15.

★ **45.** SURPRISED.
Purchased by the Museum, 1871. Signed. On canvas, 28 x 28.

Lorme, Anton De.

Flourished at Rotterdam about 1640–1666. A painter of the interior of Dutch churches. His works are rare, and monotonous in tone, but his perspective and his light and shade are excellent. His best works have figures by Terburg and other artists.

Lorme, Anton De, and **Terburg** (Terborch), Gerard.

46. INTERIOR OF A PROTESTANT CHURCH.
Purchased by the Museum, 1871. On canvas, 29 x 25½.

Dyck, Sir Anthony van. See No. 289.

47. ST. MARTHA INTERCEDING WITH GOD FOR A CESSATION OF THE PLAGUE AT TARASCON.
Purchased by the Museum, 1871. On canvas, 28½ x 38½.

Terburg (Terborch), Gerard.

Born at Zwolle, 1617; died at Deventer, 1681. A contemporary of Teniers, and, like him, a painter of *genre* subjects, but of the higher ranks in life. He usually represented but few figures, and such scenes as ladies' toilets, musical parties, conversations, etc. He excelled in painting elegant costumes, and his white satin dresses are especially remarkable. The general tone of his pictures is cool, his heads being warmly colored. He painted small portraits, but these are rare in public galleries. His own is at The Hague. His works number a little more than one hundred, and are of enormous value.

48. PORTRAIT OF THE ARTIST.
Purchased by the Museum, 1871. On canvas, 28¼ x 34¾.

Pannini, Giovanni Paolo.

Born at Piacenza about 1695; died at Rome, 1768. Pupil in Rome of Benedetto Luti and of Andrea Lucatelli. He painted chiefly

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picturesque ruins of ancient edifices in and around Rome, in a most interesting and charming manner, often embellishing his landscape accessories with figures and cattle. His works have been engraved by a number of excellent engravers; such as Lempereur, Le Bas, Bartolozzi, and others.

49. CARDINAL POLIGNAC VISITING THE INTERIOR OF ST. PETER'S.

Purchased by the Museum, 1871. On canvas, 38¼ x 28⅜.

Jordaens, Jacob.

Born at Antwerp, 1593; died there, 1678. Pupil of Adam Van Noort at the same time with Rubens, he became the follower and half assistant of the latter. He married early in life the daughter of Van Noort, and never visited Italy. He was a master of great power. He painted a variety of subjects. Many of his sacred pictures are in the churches of Flanders and Brabant, but they are not his best works. His pictures vary much, according as he was interested or not in his subject. His color was fine, his *impasto* somewhat unequal, but he excelled in depth of *chiaroscuro*, and a "certain golden glow," in which he sometimes surpassed even Rubens. "The Holy Family," in this Gallery, is one of his best sacred pictures.

50. THE PHILOSOPHERS.

Presented by Mrs. Jane L. Melville, 1884. On canvas, 38 x 50.

Maes (Maas), Nicolas.

Born at Dordrecht, 1632; died at Amsterdam, 1693. Pupil of Rembrandt, and distinguished from most of the Dutch *genre* painters by his richer coloring. In the latter years of his life he seems to have become chiefly a portrait painter. The Amsterdam and Berlin Galleries, the Van der Hoop Collections, and the Uffizi have each one of his pictures, but most of them are in private collections. Smith mentions only forty-five of his works in all.

51. PORTRAIT OF THE DUCHESS DE MAZARIN.

Purchased by the Museum, 1871. On canvas, 34 x 48.

Ostade, Adrian van. See No. 13a.

52. THE OLD FIDDLER.

Purchased by the Museum, 1871. On canvas, 33 x 26.

Huysmans, Cornelis. (Called Huysmans of Mechlin).

Born at Antwerp, 1648; died at Mechlin, 1727. Called Huysmans of Mechlin. Landscape painter. Pupil of Kasper de Witte, at Antwerp, and of Jacques d'Arthois, at Brussels, whence he went to

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Mechlin. Van der Meulen tried in vain to attract him to the Court of Louis XIV, but persuaded him to paint backgrounds for his "Environs of Luxembourg and Dinant," now in the Louvre.

53. ITALIAN LANDSCAPE.

Purchased by the Museum, 1871. On canvas, 30¼ x 24¾.

Velazquez, Diego Rodriguez de Silva y.

Born at Seville, 1599; died at Madrid, 1660. Both his parents were of noble blood—his father's name being Silva, his mother's Velazquez. His talent for drawing quickly showed itself. He studied first with Herrera el Viejo, a painter of Seville, his second master being Pacheco, whose daughter he married in 1618, and whose house, says one of the Spanish historians, was "the golden prison of painting;" and it was here that Velazquez met Cervantes and obtained his first introduction to the brilliant circle in which he himself was to shine. In Pacheco's company he went, in 1622, to Madrid, returning one year later at the request of Olivares, who persuaded the King to sit to Velazquez for his portrait. The portrait was a complete success, and the painter stepped at once into fame and favor. From the time of this first portrait of Philip IV onward, the life of Velazquez was one long triumph. He was made in succession Painter to the King, Keeper of the Wardrobe, Usher of the Royal Chamber, and Chamberlain; and offices were also found for his friends and relations. When Charles I, then Prince of Wales, visited Madrid, in 1623, Velazquez painted his portrait. The Duke of Buckingham was also his friend, and Velazquez saw something too of Rubens, when the latter came on his diplomatic mission to Madrid. In 1629 he traveled with recommendations from the King, and wherever he went—Venice, Ferrara, Rome, Naples—he was received with all the honors accorded to princes. His second visit to Italy was in 1649. At Rome he painted the portrait of the Pope (Innocent X), which made so great a mark that it was carried in triumphal procession, like Cimabue's picture of old. His royal master, however, became impatient for his return, and he hurried back to Madrid in 1651. On his return he was given fresh honors and offices—especially that of Quarter Master, whose duty it was to superintend the personal lodgment of the King during excursions. It was the duties of this office which were the immediate cause of his death. He accompanied the King to the conference at the "Island of Pheasants," which led to the marriage of Louis XIV with the Infanta Maria Teresa. There is a picture of him at Versailles by the French artist Lebrun, which was painted on this occasion. The portrait, sombre and cadaverous-looking, was, no doubt, true to life; and when Velazquez returned to Madrid it was found that his exertions in arranging the royal journey had sown the seeds of a fever, from

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which, after a week's illness, he died. Seven days later his wife died of grief, and was buried at his side.

54. SPANISH FRUITS.

Purchased by the Museum, 1871. On canvas, 28½ x 23⅞.

Jordaens, Jacob. See No. 50.

55. THE VISIT OF ST. JOHN TO THE INFANT JESUS.

In the centre of the picture, with one foot resting upon the globe and the other upon the head of a serpent, which encircles the world, stands the Child Christ, supported by Mary, who extends her right hand to the infant St. John, who is seated upon the back of a lamb. Joseph, with one hand resting lightly over the back of a wicker chair, in which is seated Anna, leans gently forward in rapt attention. Elisabeth, a black mantle covering her head and draping her figure, supports the infant St. John, and back of this group stands Zacharias and the guardian angel with outspread wings.

Purchased by the Museum, 1871. On canvas, 58¼ x 66.

Rubens, Peter Paul, *after.* See No. 21.

56. PORTRAIT OF THE ARTIST'S WIFE.

The original picture is full length, and is seen in the Vienna Gallery.

Presented by Mr. F. E. Church, 1880. On canvas, 29 x 36⅜.

Fyt, Jan. See No. 1.

57. DEAD GAME.

Purchased by the Museum, 1871. Signed. On canvas, 29½ x 23.

Beyeren, Abraham van.

Born at The Hague in 1620 or 1621; died after 1674. A painter of still-life. Master of the Guild at The Hague in 1640, at Delft in 1657. Works in Amsterdam, Rotterdam, Lille, Frankfort, Berlin, Vienna, Pesth and St. Petersburg.

58. A STUDY OF FISH.

Purchased by the Museum, 1871. On canvas, 31 x 24½.

Wouvermans (or Wouwermans), Jan.

Born at Haarlem, 1619; died there, 1668. Pupil of his father and Jan Wynants. A white horse is almost the sign manual of this artist, who was seriously lacking in ideality, but clever in invention and skillful in execution. His pleasure is without a "gleam of higher things," and in his war pieces there is "no heroism, awe or mercy, hope or faith." His pictures are seen at The Hague, Dresden, Louvre, and in

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all large Galleries. The much admired "Hawking Scene," at Amsterdam, is a fine specimen of his later style.

59. THE HALT.

Purchased by the Museum, 1871. On panel, 29¼ x 23.

Koninck (Koning), Philip de.

Born at Amsterdam, 1619; died there, 1688. One of the best scholars of Rembrandt. He painted portraits and landscapes. The latter are exceedingly fine, and valuable from their rarity and excellence. His color is warm and clear, and his execution masterly. His pictures are sometimes adorned with figures by Lingelbach, and with animals by Dirk Van Bergen. Some of his finest works are in private English collections. In the Painters' Gallery at Florence there is a fine portrait of himself.

60. DUTCH LANDSCAPE.

Purchased by the Museum, 1871. On canvas, 31 x 34½.

Boyermans, Theodore.

Born at Antwerp, 1620; died, 1677. Biographers give very little information in regard to this artist or his works, but the single example in this Museum entitles him to both mention and consideration.

61. CHRIST EXPIRING ON THE CROSS.

Purchased by the Museum, 1871. On canvas, 32¾ x 43.

Huchtenburgh, Jan van.

Born at Haarlem, 1646; died at Amsterdam, 1733. He studied under Thomas Wyck; then in Rome, and returning, stopped in Paris, and received instructions from Van der Meulen. He painted landscapes, hunts, and battle pieces. The latter are his best works. About 1708 he received commissions from Prince Eugene, and an excellent picture of that prince on horseback is in The Hague Gallery; others are in the Louvre and Amsterdam Museums. His *chef d'œuvre*, the "Siege of Namur," is in the Vienna Gallery. He had good inventive powers, drew correctly, and had facility of execution, but his color was not equal to his other qualities.

62. A SIEGE.

Purchased by the Museum, 1871. Signed. On canvas, 33 x 23.

Neer, Aart van der.

Born at Amsterdam, 1603; died there, 1677. An eminent landscape painter, whose representations of the setting sun are marked by a poetic feeling, and who especially excelled in rendering "The Penetrating Melancholy of Moonlight." The National Gallery has a fine example of this master, with animals and figures by Cuyp.

63. SUNSET.

Purchased by the Museum, 1871. On canvas, 42½ x 31.

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Nason, Pieter.

Born probably at The Hague; died after 1680. Dutch school. Portrait and still-life painter; supposed pupil of Jan Van Ravestyn. Master of Hague Guild in 1639. One of the founders of the new Guild in 1656. A manly style and decided individuality characterize his portraits, which are excellently drawn and of careful execution.

64. PORTRAIT OF A MAN.

Presented by Countess Janzi, of Paris, 1888. On canvas, 26 x 34.

Poussin, Nicolas.

Born at Andelys, Normandy, 1593; died at Rome, 1665. History and landscape painter. Pupil of Quentin Varin in Andelys, and of Noël, Jouvenet, Ferdinand Elle, and Lallemont, in Paris. Went to Rome in 1624, where he studied with Duquesnay; married the daughter of Jacques Dughet, and adopted his son Gaspard, who took his name, and afterwards rivalled him in fame as a painter.

In 1640, Louis XIII sent M. de Chanteloup to bring him back to France. Although the King made him his first painter, and showered honors upon him, Poussin found his position so intolerable on account of the jealous intrigues of Vouet, Fouquières, and Mercier, that he returned to Rome on leave of absence. The death of Cardinal Richelieu, in 1642, and of the King in the following year, left him free to remain in Rome the remainder of his life.

His noble style, his skill in composition, his elegance in the grouping and disposition of figures, and his truly grand and poetic feeling in landscape, entitle him to the first place among painters of the French school.

★ **65.** MYTHOLOGICAL SUBJECT.

Purchased by the Museum, 1871. Signed. On canvas, 28 x 38.

Poussin, Nicolas. See No. 65.

★ **66.** LANDSCAPE WITH FIGURES—FAUN AND NYMPH.

Presented by Mr. Geo. H. Boughton, 1894. On canvas, 29⅝ x 25.

Oudry, Jean Baptiste.

Born at Paris, 1686; died at Beauvais, 1755. He especially excelled in painting hunting pieces and animals, and many of his works are seen in the royal palaces of France. Court painter to Louis XV. Superintendent of the Beauvais factory, later of the Gobelins.

★ **67.** DUCKS.

Purchased by the Museum, 1871. Signed and dated, 1753. On canvas, 31 x 25.

Teniers, David (the Elder).

Born at Antwerp, 1582; died there, 1649. Pupil of his elder brother Juliaen, of Rubens, and in Rome of Adam Elsheimer. Master of Ant-

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werp Guild in 1606; painted chiefly peasant scenes, but occasionally biblical and mythological subjects.

68. A DUTCH KITCHEN.

Before this picture came into the possession of the Museum the beef, which is now seen suspended at the right, was completely obliterated by a dark-gray cloth and other objects, which had been painted over it in an attempt to conceal or repair an injury to the canvas. The painting has recently been cleaned and these objects removed, leaving the composition the same as when the picture left the easel of the artist.

Presented by Mr. William H. Webb, 1874. Signed.

On canvas, 45½ x 39.

Ruisdael (Ruysdael), Salomon van.

Born at Haarlem, about 1600; died there, 1670. Pupil of Esaias Van de Velde and Jan Van Goyen. Entered the Haarlem Guild in 1623, and was its president in 1648. His pictures are usually views of canals, bordered with trees and houses, monotonous and thinly painted. Some of his best works are in the Munich, Dresden, and Berlin Galleries.

69. A DUTCH KERMESSE.

Purchased by the Museum, 1871. On canvas, 41¼ x 39.

Teniers, David (the Younger). See No. 36.

70. THE TEMPTATION OF ST. ANTHONY.

Purchased by the Museum, 1871. On copper, 26½ x 22.

Poussin, Nicolas. See No. 65.

★ **71.** LANDSCAPE WITH FIGURES.

Presented by Mr. Geo. H. Boughton, 1894. On canvas, 29⅝ x 25.

Assche, Henri van.

Born at Brussels, 1774; died there, 1841. Landscape painter; first instructed by his father, an amateur artist, then pupil of J. B. de Roy. Visited Italy, Holland, Germany and Switzerland. Painted waterfalls with great skill. Member of Ghent, Brussels, Antwerp and Amsterdam Academies. Several medals. Order of Leopold, 1836.

72. LANDSCAPE, WITH WATERFALL.

Purchased by the Museum, 1871. On canvas, 13½ x 15.

Hondecoeter (Hundekoeter), Melchior D. See No. 27.

★ **73.** HAWKS ATTACKING PIGEONS.

Purchased by the Museum, 1871. On canvas, 42 x 49.

SOUTHEAST STAIRCASE.

Romeyn, Willem.

Born at Haarlem, about 1624; died, after 1693. Pupil of Berchem in 1642. Master of Haarlem Guild in 1646. A painter of landscapes

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with animals, who imitated Du Jardin successfully. His love of nature was pure, his drawing good, and his composition picturesque. His works are in the Munich, Dresden, Berlin, and Amsterdam Galleries.

74. CATTLE IN REPOSE.
Purchased by the Museum, 1871. On canvas, 16 x 13½.

Meulen, Adam Frans van der.

Born at Brussels, 1632; died at Paris, 1690. Landscape and battle painter. Pupil of Peeter Snayers. He became court painter to Louis XIV, was lodged at the Gobelins, and had a pension of 6,000 *livres*, and accompanied the King to Flanders to paint his battles. Member of the Academy of Painting, 1673; Counsellor, 1681; First do., 1686.

75. RENCOUNTER OF CAVALRY.
Purchased by the Museum, 1871. On canvas, 12 x 8.

Horremans, Jan Josef (the Younger). See No. 30.

76. THE FISH MARKET.
Purchased by the Museum, 1871. Signed and dated, 1762.
On canvas, 106 x 111.

Rinaldi, of Rome.

77. THE RUINS OF PAESTUM. (Mosaic.)
Loaned by Dr. J. W. Alsop. 65½ x 22.

Poelenburg (Poelenborch), Cornelis van.

Born at Utrecht, 1586; died there, 1667. Pupil of Abraham Bloemaert.

78. FAUNS AND NYMPHS BATHING.
Purchased by the Museum, 1871. On canvas, 10½ x 8½.

Defrance, Leonard.

Born at Liege, 1735; died, 1805. A painter of historical pieces, landscapes, game, fruit, flowers, and architecture. He was the first professor of design to the Academy at Liege.

79. THE FORGE.
Purchased by the Museum, 1871. Signed. On canvas, 16 x 12.

Horremans, Jan Josef (the Younger). See No. 30.

80. SPRING.
Purchased by the Museum, 1871. Signed. On canvas, 69 x 112.

Horremans, Jan Josef (the Younger). See No. 30.

81. THE SUMMER.
Purchased by the Museum, 1871. Signed. On canvas, 70¼ x 111½.

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Mannozzi, Giovanni.

Born at San Giovanni in 1590; died at Florence, 1636. Sometimes called Giovanni da San Giovanni. Pupil of Matteo Rosselli, whose finished style was not suited to the capricious imagination and facile execution of his pupil. Though he often fell into extravagance, Mannozzi was capable of serious work. Works: "Portrait of a Cook," "Reunion of Huntsmen," "Madonna," Pitti, Florence; "Venus and Cupid," "Marriage of St. Catherine," "Jesus Served by Angels," "Madonna," Uffizi, Florence.

82. VENUS AND CUPID.

Presented by Mr. Cornelius Vanderbilt, 1880.

On plaster, 25½ x 13.

Bartolommeo, Fra (or Il Frate). Baccio della Porta.

Born at Savignano, 1469; died, 1517. He was a pupil of Cosimo Rosselli in Florence, and lived near the gate of St. Piero, from which circumstance was derived his name of della Porta. He was the intimate friend of Mariotto Albertinelli. He had acquired great fame for the beauty of his Madonnas, and had been commissioned to execute a fresco of the "Last Judgment" in the Convent of St. Marco, about the time when Savonarola went to Florence to preach against the sinfulness of the city. Bartolommeo became the earnest friend of the preacher, and was so carried away by his influence that he burned all his studies and drawings of profane subjects and those which represented nude figures. When Savonarola was seized, tortured, and burned, Bartolommeo took the vows of a Dominican friar, and left the unfinished pictures to be completed by Albertinelli. During four years he led a most austere life, never touching his pencil. About this time Raphael arrived in Florence. He was but twenty-one, but already a great painter. He visited the friar's cell, and a deep friendship between the two was the consequence. To this we owe the after works of Fra Bartolommeo. About 1513 he visited Rome. After his return to Florence he executed the "Madonna della Misericordia," now at Lucca, and the "St. Mark," which is in the Pitti Palace. His boy angels are beautifully painted. His works are seen in the Louvre, Vienna Gallery, and the Berlin Museum, but he is best studied in Florence.

83. THE VIRGIN AND CHILD (School of Fra Bartolommeo).

Presented by Mr. Cornelius Vanderbilt, 1880.

On plaster, 49½ x 24.

Correggio.

Born at Correggio in 1494 (?); died there, March 5, 1534. Lombard School. Real name, Antonio Allegri; son of Pellegrino Allegri.

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Probably pupil of his father's brother, Lorenzo, and of Antonio Bartolotti, both second-rate painters of his native town. At Modena he is said to have found a better master in Francesco Bianchi, called Ferrari, who belongs to the school of Francia; but as Bianchi died in 1510, this, like all that concerns Correggio's training, is uncertain. "Correggio looked at the world in a single mood of sensuous joy," as a place in which everything is full of happy life and soft pleasure. A poetic ideality untrammeled by the conventionality of schools, systems, or methods other than his own, found fullest expression in an all-pervading sweetness which characterizes his works. "The Madonna of St. Francis" (1514), "Madonna of St. George," "Madonna of St. Sebastian," "La Notte" (1522 or 1528), "Magdalen," and "Correggio's Physician," Dresden Gallery; "Rape of Ganymede," "Jupiter and Io," Vienna Museum; "Madonna Adoring Jesus," Uffizi, Florence; "Marriage of St. Catherine," Louvre, Paris. Other works may be seen in St. Petersburg, London, Naples, Venice, and other Galleries.

84. HEAD OF A CHERUB, AND ANGEL.

Presented by Mr. Cornelius Vanderbilt, 1880.

On plaster, 17¼ x 20.

Pollajuolo, Antonio.

Born at Florence, 1433; died there, 1498. Antonio and his brother Pietro were workers in bronze and silver ornaments, and also painters. It is said that Antonio was the first artist who dissected the human body in order to know how to represent it. Their most excellent productions represented contests of strength and muscular action, such as "Hercules and Hydra," and the "Death of Antæus." In painting, their model was Andrea del Castagno. Their masterpiece is, without doubt, "St. Sebastian," in the National Gallery. "The Archangel and Tobit" is in the Gallery of Turin. Other examples are seen in the Galleries of Florence, Berlin, Munich, and Modena.

85. ST. CHRISTOPHER AND THE INFANT CHRIST.

Cut from the walls of the Chapel of the Michelozzi Villa in Florence.

Presented by Mr. Cornelius Vanderbilt, 1880. On plaster, 59 x 112.

Mannozzi, Giovanni. See No. 82.

86. MARY MAGDALEN.

Presented by Mr. Cornelius Vanderbilt, 1880. On plaster, 19 x 14.

Allori, Christofano.

Born at San Giovanni, 1577; died at Florence, 1621. Pupil of Matteo Rosselli, and afterwards pupil of Santo di Tito, both scholars of Angelo Bronzino, whose style Christofano at first followed, but abandoned for the new Florentine eclectic manner based on that of

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Correggio. He became one of the best artists in Florence of his time, but his habits were irregular, and he left but few pictures. He excelled in portrait painting.

87. ST. AGATHA.

Presented by Mr. Cornelius Vanderbilt, 1880. On plaster, 13 x 18.

Franceschini, Baldassare (called Il Volterrano).

Born at Volterra, 1611; died, 1689. He was distinguished as a fresco painter, but his oil pictures were very commendable. His knowledge of foreshortening was exceptional; his color harmonious.

The works of this artist, both in fresco and oil, may be seen in Florence and Volterra.

88. HEAD OF AN ANGEL.

Presented by Mr. Cornelius Vanderbilt, 1880.

On plaster, 13½ x 19.

Dürer, Albrecht.

Born at Nuremberg, 1471; died there, 1528. This artist, if not really the founder of the German School, perfected the art which already existed in his country. He was a sculptor, architect, and painter. He also wrote various theoretical works. His drawing was rich in life and expression; his coloring very unequal; his nude figures ugly and vulgar, and his love for the fantastic prevented him from becoming what he might otherwise have been. He became a disciple of Michael Wolgemuth, in whose atelier he remained three years. In 1490 he set out on his travels, and in 1494 returned to Nuremberg and settled himself as a painter. He remained there ten years. In 1505 he went to Venice, Padua, and Bologna. The following year he returned to Nuremberg, where he remained till 1520, and executed an immense number of paintings, drawings, engravings, and some carved works in boxwood and steatite. He then made a journey into the Netherlands, was absent about a year, and returned to his native city, never to leave it again. Although his pictures are scarce, the large German Galleries have specimens of his work. "The Four Temperaments" are now in the Pinakothek at Munich. This Gallery has also five large pictures of the life of Christ. The Virgin holding the naked Child in her arms is now in the Belvedere at Vienna. These are but a small part of the important works of Dürer.

89. HEAD OF AN APOSTLE.

Presented by Mr. Cornelius Vanderbilt, 1880.

On plaster, 13 x 17½.

Ghirlandajo. (Real name, Domenico di Tommaso Curradi di Dosso Bigordi.)

Born at Florence, 1449; died there, 1494. It is said that his father was a goldsmith, who made such exquisite garlands for the hair that

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he was called Ghirlandajo (the garland-twiner), which name descended to his children. Vasari says he studied under Fra Bartolommeo. He became a mosaist and celebrated painter. He introduced in his pictures the portraits of celebrated and important personages of his time, and was original in many ways. His life is a landmark in the history of Florentine art. In the technicalities of fresco painting he excelled. His works are highly finished, and may be seen in the Louvre; six pictures in the Berlin Museum, and others in the Dresden, Munich and National Galleries. Ghirlandajo was the master of Michael Angelo.

90. ST. ANTHONY.

Presented by Mr. Cornelius Vanderbilt, 1880.

On plaster, 13¼ x 19.

Horremans, Jan Josef (the Younger). See No. 30.

91. AUTUMN.

Purchased by the Museum, 1871. Signed. On canvas, 65½ x 112.

Horremans, Jan Josef (the Younger). See No. 30.

92. WINTER.

Purchased by the Museum, 1871. On canvas, 65 x 112.

GALLERY 1.

Breughel (Brueghel), Jan, called Fluweelen (Velvet) Breughel. See No. 35.

93. THE HILL.

Purchased by the Museum, 1871. On panel, 10 x 7.

Ruysch, Rachel.

Born at Amsterdam, 1664; died there, 1750. Daughter of a celebrated professor of anatomy, and pupil of Willem van Aelst. She devoted herself to flower painting until she was eighty years old. She married, but always signed her works with her maiden name.

94. PLANTS, FLOWERS AND FRUIT.

Purchased by the Museum, 1871. On panel, 8¼ x 11.

Verendael (Veerendael), Nicolas van.

Born at Antwerp, 1640; died there, 1691. Still-life painter. Son and pupil of Willem Verendael. Approached Leghers in careful detail and drawing, but is inferior in power and clearness of color. His works are seen at the Antwerp Museum; Old Pinakothek, Munich; Dresden Gallery; Berlin Museum; Hermitage, St. Petersburg; and other large Galleries.

95. GROUP OF FLOWERS.

Purchased by the Museum, 1871. Signed and dated, 1662.

On canvas, 15½ x 19.

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Greuze, Jean Baptiste.

Born at Tournus (Saône-et-Loire), 1725; died in Paris, 1805. French school; *genre* and portrait painter. Pupil in Lyons of Grandon, and in Paris, of the Academy, in 1755. His picture of the "Father reading the Bible to his Children" was exhibited and greatly admired in the same year, at the close of which he was taken to Italy by the Abbé Goujenot. After his return he exhibited at the Salons of 1757, 1759, and in 1761, his "Accordée du Village" (Louvre), which excited the greatest enthusiasm. Angry at being received into the Academy (1767) as a *genre*, and not as a history painter, Greuze retired for a time to Anjou, whence he returned to exhibit pictures in his studio, which attracted all Paris. He amassed a large fortune, but lost it at the Revolution. Neglected by the public, which admired only the new school of David, Greuze passed his last years in misery and regret. His wife, Mlle. Barbuty, whose charming face appears in so many of his pictures, was an extravagant and worthless woman, from whom he was separated long before his death.

★ **96.** STUDY FOR A HEAD IN "THE FATHER'S CURSE" (Louvre).

Purchased by the Museum, 1871. Signed. On panel, 16 x 18½.

Moor, Carel van.

Born at Leyden, 1656; died at Warmond, 1738. Pupil of Gerard Dou, Abraham van den Tempel, and Franz van Mieris. He painted sacred and profane history in large and small pictures, but his portraits were his best works. He imitated Gerard Dou in his small pictures, and etched a few portraits from his own designs, among which were those of Dou and Mieris.

97. A BURGOMASTER OF LEYDEN AND HIS WIFE.

Purchased by the Museum, 1873. On canvas, 33½ x 44.

Vinne, Vincent Laurensz van der.

Born at Haarlem, 1629; died there, 1702. History, portrait, landscape and animal painter. Pupil of Frans Hals. Entered the Guild in 1649. Traveled in 1652-'53 through Germany, Switzerland, and France. He imitated the vigorous style of his master.

98. PORTRAIT OF THE ARTIST'S SISTER.

Purchased by the Museum, 1873. On canvas, 18½ x 24½.

Le Nain (the Brothers), Antoine, Louis (called the Roman), and Mathieu.

Born at Laon (Aisne) about 1593, 1598, 1607. French School. They painted domestic and rural scenes. When Antoine became master in St. Germain des Près, his brothers were his apprentices.

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In 1633, Mathieu came to Paris, where the three brothers lived together for many years.

In 1648, they were all received into the Academy. Antoine and Louis died two months later, May 23d and May 26th.

Mathieu, who especially excelled in portraiture, died, April 20th, 1677.

★ **99.** MENDICANTS.

Purchased by the Museum, 1871. On canvas, 23⅜ x 20.

Weenix, Jan Baptista. See No. 24.

100. FRUIT.

Purchased by the Museum, 1871. On canvas, 18½ x 21½.

Both, Jan (called the Italian).

Born at Utrecht, 1610; died there after 1650. Jan and his brother Andries having learned the elements of painting from their father, Dirck, glass painter, were apprenticed by him to Abraham Bloemaert. The brothers traveled in France and Italy. At Rome, Jan imitated the style of Claude Lorrain and painted some excellent landscapes, in which Andries, who followed the manner of Van Laar, introduced figures and animals. It is said that Jan, after his brother was drowned at Venice, returned to Utrecht and died of grief soon after; but doubt is thrown upon this story by the signature of Jan, when dean of the Guild in 1649. He had returned to Utrecht in 1644.

101. ITALIAN LANDSCAPE.

Purchased by the Museum, 1871. On canvas, 62 x 50.

Teniers, David (the Younger). See No. 36.

102. A MARRIAGE FESTIVAL.

Purchased by the Museum, 1871. Signed. On canvas, 28½ x 25.

Helst, Bartholomeus van der. See No. 14.

103. PORTRAIT OF A DUTCH BURGOMASTER.

Purchased by the Museum, 1871. Signed and dated, 1644. On canvas, 20½ x 25½.

Steen, Jan. See No. 44.

104. A DUTCH KERMESSE.

Purchased by the Museum, 1871. Signed. On canvas, 29½ x 24.

Vries, Adrian de.

Born at The Hague, 1601; died after 1643. He was the friend of Rubens and Van Dyck, and was highly esteemed by them as a portrait painter. His portraits are seen at Leyden, Dresden, Vienna, and other large Galleries.

105. PORTRAIT OF A DUTCH GENTLEMAN.

Purchased by the Museum, 1871. Signed and dated, 1643. On canvas, 20½ x 24½.

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Gelder, Aart de.

Born at Dordrecht, 1645; died there or at Amsterdam, 1727. Pupil of Rembrandt, and a good imitator of his style, though not equal to him in *impasto* and transparency of color. Many of his pictures pass for those of his master. His works are not numerous in public Galleries. The Amsterdam Museum has a portrait of Peter the Great, and the Dresden Gallery a man's portrait and an "Ecce Homo," by De Gelder.

106. PORTRAIT OF A DUTCH ADMIRAL.

Purchased by the Museum, 1871. On canvas, 34¾ x 40.

Vinne, Vincent Laurensz van der. See No. 98.

107. PORTRAIT OF THE ARTIST.

Purchased by the Museum, 1871. On canvas, 18½ x 24½.

Goya y Lucientes, Francisco José.

Born at Fuente de Todos, 1746; died at Bordeaux, 1828. Studied in Rome some years, and returned to Madrid. Charles IV appointed him Painter in Ordinary in 1789. He painted pictures of religious subjects and portraits, and found continual employment among the nobility, but his chief excellence was that of a satirist with the pencil. He may be called the Hogarth of Spain. He parodied the religious pictures and painted priests in the form of asses or apes, and was never weary of making the Hieronymite and Franciscan friars ridiculous. He painted with dashing boldness, sometimes executing an entire piece with his palette knife, putting in the delicate touches of sentiment with his thumb.

108. A JEWESS OF TANGIERS.

Purchased by the Museum, 1871. On canvas, 13 x 20.

Kalf, Willem.

Born at Amsterdam, 1630; died there, 1693. A painter of still-life. He especially excelled in the representation of elegant vases and porcelain vessels. He sometimes painted kitchen pieces, with vegetables and cooking utensils as prominent features. The Louvre and the Amsterdam Museum have one picture each by this master.

109. INTERIOR OF A DUTCH COTTAGE.

Purchased by the Museum, 1871. On canvas, 12¼ x 10¼.

Hondius, Abraham.

Born at Rotterdam, 1638; died in London, 1695. He lived many years in England. His favorite subjects were dogs. He acquired a good reputation, but his pictures are open to grave criticism. His drawing is incorrect, and his color not pleasing. His very rare etch-

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ings do him more honor as an artist than his paintings. There are ten of these.

110. WILD BOAR HUNTING.

Purchased by the Museum, 1871. On canvas, 17½ x 12½.

Vos, Cornelis de (the Elder).

Born at Hulst, 1585; died at Antwerp, 1615. Pupil of David Remeeus; Master of the Guild of Antwerp in 1608; its Dean in 1619-20. Belongs to the school of Van Dyck, whose friend he was, and who painted his portrait. His works are in most of the Continental Galleries.

111. PORTRAIT OF A YOUNG LADY.

Purchased by the Museum, 1871. On canvas, 36½ x 46.

Tilborch (Tilborgh, Tilburg), Egidius or Gilles van.

Born at Brussels, 1625; died, about 1678 (?). Supposed pupil of David Teniers, the younger. Master of the Brussels Guild in 1654; its President in 1663-1664.

112. VISIT OF A LANDLORD TO A TENANT.

Purchased by the Museum, 1871. On canvas, 62½ x 45.

Ruisdael (Ruysdael), Salomon Van. See No. 69.

113. MARINE.

Purchased by the Museum, 1871. On canvas, 17 x 13.

Cranach, Lucas (the Younger). See No. 29.

★ **114.** PORTRAIT OF A GERMAN LADY.

Purchased by the Museum, 1871. On canvas, 9⅜ x 13½.

Marne, Jean Louis de (called Demarnette).

Born at Brussels, 1754; died, Batignolles, Paris, 1829. Pupil of Gabriel Briard. His love for the old Dutch masters is made evident in his own works, where may be seen reflected many of their fine qualities of color and exquisite technic. Works: "Road with Diligence," "Fair at the Door of an Inn," "Starting for a Wedding in a Village," Louvre; "Halt of Travelers," Bordeaux Museum. His pictures are seen in all of the larger Galleries.

★ **115.** A GUST OF WIND.

Purchased by the Museum, 1871. On canvas, 17½ x 14⅛.

Pater, Jean Baptiste Joseph.

Born at Valenciennes, 1695; died at Paris, 1736. This painter chose the same class of subjects as Watteau—namely, fêtes champêtres and other merry scenes.

★ **116.** THE COMICAL MARCH.

Purchased by the Museum, 1871. On canvas, 23½ x 28⅜.

Oudry, Jean Baptiste. See No. 67.

117. DOG GUARDING DEAD GAME.

Purchased by the Museum, 1871. Signed and dated, 1753. On canvas, 31 x 25.

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GALLERY 2

MODERN PAINTINGS AND PICTURES OF THE EARLY ITALIAN SCHOOL

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GALLERY 2.

[*All works loaned to the Museum are catalogued under the names given to them by the contributors. The Museum can accept no responsibility as to their authenticity.*]

Meissonier, Jean Louis Ernest. See No. 374.

118. A CAVALIER.

Loaned by Mrs. Anna Woerishoffer. Water color. 7½ x 12½.

Duverger, Théophile Emmanuel.

Born at Bordeaux, 1821. Medals, 1861, '63, '65.

119. WHO TOUCHED THE HAND?

Loaned by Mrs. Israel Corse. On panel, 16 x 12½.

Beechey, Sir William, R. A.

Born at Burford, Oxfordshire, 1753. Died at Hampstead, 1839. Admitted a student of the Royal Academy, London, in 1772, and after painting portraits and pictures in Hogarth's manner several years in Norwich, returned to London, where he long enjoyed uninterrupted favor with the fashionable world. In 1793 he painted a portrait of Queen Charlotte, and was appointed by her, royal portrait painter, and became A.R.A. In 1798 he painted the large equestrian picture, now at Hampton Court, of George the III, at a Review in Hyde Park, and in the same year became R. A. and was knighted.

120. H. R. H. DUKE OF YORK.

Presented by Mr. T. J. Blakeslee, 1895. On canvas, 51 x 61¾.

Chase, Wm. M.

Born in Franklin Township, Indiana, 1849. Pupil of B. F. Hayes, at Indianapolis; J. O. Eaton, New York; Wagner and Piloty, at Munich. Medal at the *Exposition Universelle*, Paris, 1889. Member of the National Academy of Design.

121. PORTRAIT OF A LADY IN BLACK.

Presented by the artist, 1891. On canvas, 35 x 73.

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Dolph, J. H.

Born at Port Ann, New York, 1835. Pupil of Louis Van Kuyck, Antwerp, 1870. Studied in Paris, 1880-83. Best known as a painter of domestic animals.

122. "LE RAT QUI S'EST RETIRÉ DU MONDE." (*The Rat retires from the World.*)

Fables de La Fontaine, VII, 3.

Loaned by the artist. On canvas, 22 x 29.

Johnson, Eastman.

Born at Lovell, Maine, 1824. Studied at Düsseldorf, 1849-1851. Resided at The Hague four years. Returned from Europe and settled in New York, 1860. Member of the National Academy of Design, 1860.

123. TWO MEN.

Presented by Mr. Robert Gordon, formerly a Trustee of the Museum, 1898. Signed and dated, 1881.

On canvas, 77¼ x 59¾.

Ciardi. *Contemporary.*

124. VENICE.

Loaned by Miss Eloïse S. Breese. On canvas, 69 x 37½.

Lely, Sir Peter. (Real name, Peter van der Faes.)

Born at Soest, 1617; died in London, 1680. Pupil of Pieter de Grebber in Haarlem, but on coming to England with William of Orange in 1643, he so closely studied the manner of Van Dyck, who had just died, that his earlier portraits often approach the great master's style. For thirty years he was the most popular portrait painter in England and amassed a large fortune. Nominated court painter and knighted by Charles II. His portraits are of elegant conception, and his earlier works clear and warm in coloring, with hands finely drawn. In his later period, his treatment grew superficial, his coloring cold and heavy, the female portraits mannered, with the languishing expression of the eyes affected by the ladies of the time.

125. PORTRAIT OF A LADY.

Purchased by the Museum, 1871. On canvas, 18¾ x 23½.

Tiepolo, Giovanni Battista.

Born at Venice, April 16, 1696. Died at Madrid, March 27, 1770. Venetian School; pupil of Gregorio Lazzarini, afterwards influenced by Giovanni Battista Piazzetta, and still more by Paolo Veronese, whose equal he was reputed to be, in the decadence of Venetian Art, though he was far from being so as a colorist. He has been rightly called the last decorative painter of the Venetian School.

126. THE CROWNING WITH THORNS.

Purchased by the Museum, 1871. Signed. On canvas, 34 x 30.

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Maratti (or Maratta), Carlo.

Born at Camurano, 1625; died at Rome, 1713. (Called also Carluccio della Madonna from the large number of Madonna pictures that he painted.) Was an imitator of Raphael, and for nearly half a century the most eminent painter in Rome. The portrait of a Pope or Cardinal should have come kindly to him, for he was in the service of several Popes, and was appointed Superintendent of the Vatican Chambers by Innocent XI. Clement XI entrusted to him the complete restoration of the *frescos* of Raphael, and gave him the insignia of the "Order of Christ" for his labor upon them. He was President of the Academy of St. Luke at the time of his death.

127. PORTRAIT OF CLEMENT IX.
Presented by Mr. Archer M. Huntington, 1894.
On canvas, 29½ x 36½.

Brown, Wm. L. *Contemporary.*

128. FRUIT (RASPBERRIES).
Loaned by Mr. Thomas P. Salter. On canvas, 15½ x 16½.

Tiepolo, Giovanni Battista. See No. 126.

129. THE SACRIFICE OF ABRAHAM.
Purchased by the Museum, 1871. On canvas, 20½ x 16¾.

Tiepolo, Giovanni Battista. See No. 126.

130. TRIUMPH OF FERDINAND III.
Purchased by the Museum, 1871. On canvas, 19½ x 27½.

Sully, Thomas.

131. PORTRAIT OF FANNY KEMBLE.
Loaned by the Estate of Gouverneur Kemble.
On canvas, 24 x 29.

Jones, H. Bolton. See No. 171.

132. AUTUMN.
Loaned by Mr. Thomas P. Salter. On canvas, 14 x 9½.

Koek-Koek, Barend Cornelis. See No. 420.

133. WINTER SCENE IN HOLLAND.
Loaned by Mr. Thomas P. Salter. On panel, 20 x 15.

Becker, Carl. See No. 371.

134. THE ADOPTION OF A CHILD.
Loaned by Mr. Clarence True. On canvas, 43 x 37.

Pasini, Alberto. See No. 529.

135. HALT AT A MOSQUE.
Loaned by Mr. Thomas P. Salter. On canvas, 13 x 16.

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Kensett, John Frederick. See No. 547.

136. NOON BY THE SEA SHORE, Beverley, Mass., 1863.

Loaned by Mr. S. P. Avery. On canvas, 17¾ x 9¾.

Boughton, George H., R. A. See No. 474.

137. A GOLDEN AFTERNOON. LUCCOMBE CHINE, ISLE OF WIGHT.

Loaned by Mr. Henry G. Marquand. On canvas, 84 x 46.

Durand, Asher Brown. See No. 217.

138. PORTRAIT OF WILLIAM CULLEN BRYANT.

Loaned by Miss Julia Bryant, New York. On canvas, 24¼ x 29.

Waldo, Samuel L. See No. 226.

139. PORTRAIT OF THE ARTIST.

Loaned by Mr. Charles Sullivan. On panel, 25 x 32½.

Français, François Louis.

Born at Plombières (Vosges), November 17, 1814; died, May 28, 1897. Pupil of Gigoux and Corot. He painted French and Italian scenes. In 1829 he went to Paris and became a bookseller's clerk. He exhibited his first landscape in 1841. Medals: Third Class, 1841; First Class, 1848, '55, '67. Medal of Honor, 1878. Legion of Honor, 1853; Officer, 1867.

140. GATHERING OLIVES.

Presented by Mr. J. Montaignac, 1897. Signed and dated, 1865. On canvas, 51 x 82.

Jacquet, (Jean) Gustave. See No. 415.

141. REVERIE.

Loaned by Mr. Thomas P. Salter. On panel, 9 x 12½.

Gifford, S. R.

Born at Greenfield, Saratoga County, N. Y., 1823; died at New York, 1880. Was made an Academician in 1857.

142. NEAR PALERMO.

Loaned by Mr. Thomas P. Salter. On canvas, 15 x 8.

Girard, Firmin.

Born at Poucin, Ain, France, May 31, 1838. Pupil of Gleyre. Medals in 1863, 1874, 1889. Legion of Honor, 1896. Resides at Paris.

143. A RAINY DAY IN PARIS.

Loaned by Mr. Thomas P. Salter. On canvas, 6½ x 9½.

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Poussin, Gaspard (real name, Gaspard Dughet) ; *attributed to.*
See No. 342.

144. LANDSCAPE.

Presented by Mr. Henry Bedlow, 1897. On canvas (oval), 26 x 31.

Poussin, Gaspard (real name, Gaspard Dughet) ; *attributed to.*
See No. 342.

145. LANDSCAPE.

Presented by Mr. Henry Bedlow, 1897. On canvas (oval), 26 x 31.

Isabey, Eugène Louis Gabriel. See No. 449.

146. CORPUS DOMINI.

Loaned by Mrs. Anna Woerishoffer. On canvas, 13½ x 18½.

Knaus, Ludwig. See No. 370.

147. TYROLEAN BOY.

Loaned by Mrs. Anna Woerishoffer. On canvas, 21 x 29½.

Schreyer, Adolphe. See No. 399.

148. ARAB SCOUT.

Loaned by Mr. Thomas P. Salter. On panel, 9½ x 7½.

Velten, W. *Contemporary.*

149. HALT OF CAVALIERS.

Loaned by Mr. Thomas P. Salter. On canvas, 12½ x 9.

Millet, Francis D.

Born at Mattapoisett, Mass., 1846. Pupil of the Royal Academy at Antwerp, gaining the silver and gold medals of Honor in 1872 and '75. Has painted in the United States, Belgium, England, Italy, France, and Austria. Was the American Art-Juror at the Paris Exposition of 1878, and has distinction as a journalist in America and Europe.

150. A COSY CORNER.

Presented by Mr. George I. Seney, 1887. Signed and dated, 1884. On canvas, 22½ x 35½.

Inness, George. See No. 317.

151. PINE GROVE OF THE BARBARINI VILLA, ALBANO, ITALY.

Presented by Mr. Lyman G. Bloomingdale, 1898. Signed and dated, 1876. On canvas, 115½ x 77½.

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Johnson, Eastman. See No. 123.

152. SANDFORD R. GIFFORD.

Presented by Mr. Richard Butler, 1888. Signed and dated, 1880. On millboard, 26 x 32.

Verboeckhoven, Eugène Joseph.

Born at Warneton, West Flanders, June 9, 1799; died at Brussels, January 19, 1881. Son and pupil of the sculptor, Barthélémi Verboeckhoven. Visited England in 1826, France and Italy in 1841, and settled in Brussels. Member of Brussels, Antwerp, Ghent, Amsterdam, and St. Petersburg Academies. Legion of Honor; Commander of Orders of Leopold and Francis Joseph; Bavarian Order of St. Michael; Portuguese Order of Christ; Order of Iron Cross, 1830.

153. CATTLE WITH LANDSCAPE.

Loaned by Mr. Thomas P. Salter. On panel, 10 x 12.

Pokitonow, J. *Contemporary.*

154. PASTURE SCENE.

Loaned by Mr. Thomas P. Salter. On panel, 6 x 4½.

Fuller, George. See No. 240.

155. "NYDIA." (Bulwer's "Last Days of Pompeii.")

Presented by Mr. George I. Seney, 1887. Signed. On canvas, 31 x 49.

Inness, George. See No. 317.

156. AUTUMN OAKS.

Presented by Mr. George I. Seney, 1887. Signed. On canvas, 29½ x 20.

Dyckmans, Joseph Laurens.

Born at Lier, Belgium, 1811. *Genre* painter. Pupil of Thielemans and Vervoort, then of Wappers. Professor of the Antwerp Academy, 1841-54; and in 1870 elected a member thereof.

157. MARY MAGDALEN.

Loaned by Mrs. Israel Corse. On panel, 9 x 11½.

Wiggins, Carleton.

Born at Turners, N. Y., 1848. Landscape and cattle painter. Pupil of the National Academy, N. Y. Studied in France, 1880, '81. Studio in New York.

158. YOUNG HOLSTEIN BULL.

Presented by Mr. Joseph Grafton, 1895. Signed. On canvas, 45 x 53.

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Elliott, Charles Loring. See No. 540.

159. PORTRAIT OF A LADY.

Loaned by Mrs. Henry Marquand. On canvas, 28½ x 35½.

Coffin, William Anderson.

Born at Allegheny, Penn., in 1855. Graduated at Yale College, 1874. Pupil of Bonnat, Paris, 1877-1882. Member of the Society of American Artists. Bronze Medal, Paris Exposition, 1889. Webb Prize for Landscape (awarded for "The Rain"), Society of American Artists, 1891. Second Hallgarten prize, N. A. D. 1886.

160. THE RAIN.

Presented by Several Gentlemen, 1892. Signed.
On canvas, 29 x 39.

Martin, Homer D.

Born at Albany, N. Y., 1836; died, 1897. Pupil of William Hart. Landscape painter. Elected A. N. A. 1868, and N. A. 1875. Member of the Society of American Artists.

161. VIEW ON THE SEINE.

Presented by Several Gentlemen, 1897. Signed and dated, 1895.
On canvas, 40 x 28¼.

Dawant, Albert Pierre.

Born at Paris; contemporary. Pupil of J. P. Laurens. Medals: third class, 1880; second class, 1885, Paris; first class, 1888, *Exposition Universelle*, Barcelona. Gold medal, *Exposition Universelle*, Paris, 1889. Medal of Honor, *Exposition*, Budapest, 1889. Chevalier, Legion of Honor. Important works by this Artist are in the museums of Rochefort, Havre, Toulouse, Amiens, Nantes, etc., and in the Luxembourg, Paris.

162. DEPARTURE OF EMIGRANTS FROM HAVRE.

Presented by Mr. Thomas Achelis, 1897. Signed and dated, 1887.
On canvas, 161 x 118.

Hart, William.

Born at Paisley, Scotland, 1823. Died, June 17, 1894. Landscape and animal painter. Self-taught. Taken to America in early youth. In 1844 he visited Scotland, where he studied and painted for three years. Elected A. N. A., 1857, and N. A., 1858.

163. SCENE AT NAPANOCH.

Presented by his children and grandchildren, 1897. Signed and dated, 1883. On canvas, 33½ x 23.

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Diaz De La Peña, Narciso Virgilio. See No. 380.

164. DIANE CHASSERESSE.

Loaned by Mrs. Anna Woerishoffer. On canvas, 18 x 24.

Hart, James McDougal.

Born at Kilmarnock, Scotland, 1828; taken to America in 1831. Pupil of his brother, William Hart, and in 1851 of Schirmer, in Düsseldorf; A.N.A. in 1857; N.A. in 1859.

165. LANDSCAPE WITH CATTLE.

Loaned by Mr. Cornelius Vanderbilt. On canvas, 39¾ x 60.

Inness, George. See No. 317.

166. THE DELAWARE VALLEY.

Purchased at the T. B. Clarke sale, February 17, 1899.
Presented by Several Gentlemen. Signed and dated, 1867.
On canvas, 30 x 21.

Pearce, Charles Sprague.

Born at Boston, Mass., 1851. He has resided in Europe since 1866. Studio in Paris. Portrait and figure painter; pupil of Léon Bonnat. Honorable Mention, Paris, 1881; Medal, 3d class, Paris, 1883; Medals in Boston, 1878, 1881; Philadelphia, 1881.

167. MEDITATION.

Presented by Several Gentlemen, 1899. Signed. On canvas, 18 x 20.

Picknell, William Lamb.

Born in Vermont, 1852; died at Marblehead, Mass., August, 1897. Went to Europe in 1874, studying with Geo. Inness in Rome two years; later, for a few months, under Gérôme in Paris. From France he went to England, and for a number of years was an exhibitor at the Royal Academy. He has lived and painted in Brittany, working under Robert Wylie until the time of that artist's death.

168. "BLEAK DECEMBER."

New Forest; Brockenhurst, Hampshire, England. Exhibited at the Royal Academy, London, 1888, and at Leeds, 1888. Presented by Mr. S. P. Avery, Jr., 1890. Signed and dated, 1887. On canvas, 80 x 56.

Merle, Hugues. See No. 383.

169. MARGUERITE.

Loaned by Mrs. Israel Corse. On canvas, 16 x 26.

Schreyer, Adolphe. See No. 399.

170. COSSACKS IN A STORM.

Loaned by Mrs. Joseph Howland. On canvas, 41 x 21.

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Jones, H. Bolton.

Born at Baltimore, Maryland, 1848. Studied at Paris, 1876-'80. N. A., 1883. Bronze Medal, *Exposition Universelle*, Paris, 1889. Medal at World's Columbian Exposition, Chicago, 1893. Member of the Societies of American Artists and Painters in Pastel, and of the American Water-Color Society.

171. SPRING.

Presented by Mr. George I. Seney, 1887. Signed.
On canvas, 40 x 24.

Riefsthal, Wilhelm.

Born at Neustrelitz, Germany, 1827; died at Munich, 1888; pupil of Berlin Academy under F. W. Schirmer; professor at the Carlsruhe Art School in 1870-73, and director in 1875-77; settled in Munich, 1878. Member of, and professor in Berlin Academy; honorary member Munich Academy, 1881. Gold medal, Berlin, 1864; Vienna, 1873.

172. A RELIGIOUS PROCESSION IN THE BAVARIAN TYROL.

Loaned by Mrs. Israel Corse. On canvas, 42 x 21.

Mauve, Anton. See No. 553.

173. THE LONELY ROAD.

Loaned by Mrs. Anna Woerishoffer. On canvas, 27 x 13½.

Merle, Hugues. See No. 383.

174. ITALY, PAST AND PRESENT.

Loaned by Mrs. Israel Corse. On canvas, 36 x 29.

Low, Will H.

Born at Albany, N. Y., in 1853. Figure and *genre* painter. Pupil of Gérôme and Carolus Duran, in Paris, in 1873-77. Member of the National Academy of Design.

175. AURORA.

Presented by Mr. Wm. T. Evans, 1895. Signed and dated, 1894.
On canvas, 32½ x 51.

Jefferson, Joseph.

A distinguished comedian. Born at Philadelphia, of a family of actors, 1829. In early youth he went upon the stage, and rapidly rose to a very high rank in his profession. Mr. Jefferson has devoted much

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of his leisure to the study of landscape painting, displaying marked ideality and sympathy with nature, and a brilliant individuality in technic.

176. IDEAL LANDSCAPE.

Presented by the artist, 1897. Signed and dated, 1896.
On canvas, 49 x 35.

Braun, Carl Otto.

177. OFFENDED.

Loaned by the Estate of W. H. Hall. On canvas, 40 x 36.

Preyer, Emilie. See No. 476.

178. FRUIT.

Loaned by Mr. Thomas P. Salter. On canvas, 10 x 7½.

Walker, Robert.

Born —— (?); died in 1658. An English portrait painter of great merit, under the Commonwealth. An imitator of Van Dyck. He painted the Protector, Admiral Blake, Sir Thomas Browne, and other notables, and is known as "Cromwell's portrait painter." His works are in the principal English galleries.

179. PORTRAIT OF GENERAL IRETON.

Born near Nottingham, 1611; married Cromwell's daughter, Bridget; commanded the left wing at the battle of Naseby; wounded and made prisoner. He accompanied Cromwell to Ireland in 1649; and crowned his military career by the taking of Limerick, where he died of the pestilence in 1651. From the collection of the late Jacob H. Lazarus.

Presented by Mr. S. P. Avery, 1894. On canvas, 17¼ x 21½.

Jacque, Charles Émile. See No. 503.

180. SHEEP.

Loaned by Mr. Thomas P. Salter. On canvas, 6 x 4.

Corot, Jean Baptiste Camille. See No. 375.

181. THE RIVER'S EDGE.

Loaned by Mr. J. H. Flagler. On panel, 14 x 7½.

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Marr, Carl.

Born at Milwaukee, 1858. Now at Munich. Pupil of Dietz.

182. THE MYSTERY OF LIFE.

An old man tired of life, having courted death in every form without avail, discovers the lifeless form of a beautiful young girl on the shore, and cries in the agony and pity of his heart to his Maker to know why one so young and beautiful should be lost, and he, worn, weary, and bad, allowed to live.

Presented by Mr. George I. Seney, 1887. Signed.

On canvas, 94½ x 64½.

Johnson, David.

Born, New York, May 10, 1827. Landscape painter. Studied with J. F. Cropsey. Chiefly self-taught. Elected A. N. A., 1860; N. A., 1861.

183. MONARCH OF THE MEADOW.

Loaned by Mr. Thomas P. Salter. On canvas, 25 x 18.

Jacovacci, François. *Contemporary.*

184. INTERIOR WITH FIGURES.

Rome, 1869. Loaned by the Estate of W. H. Hall.

On canvas, 28½ x 23¼.

Jan-Monchablon, Ferdinand.

Chatillon sur Saône, Vosges. Born in 1855; pupil of Cabanel and of J. P. Laurens. Chevalier, Legion of Honor. A painter of landscape, mostly of the Vosges district, where he was born. In the earlier works of Monchablon there is a subtle delicacy of treatment and a completeness of finish in which realism is carried to its extremest point, but in his more recent productions he retains his deep feeling for nature, and aims at a broader technique, a more intense coloring, and is striving to attain those qualities which give to the pictures of the old Dutch masters their peculiar charm.

185. SUMMER LANDSCAPE.

Loaned by Mr. Thomas P. Salter. On canvas, 25 x 19.

Pittaza, C.

186. ITALIAN LANDSCAPE WITH CATTLE.

Loaned by Mr. J. H. Flagler. On canvas, 39 x 30.

Rubens, Peter Paul, *attributed to.* See No. 21.

187. PORTRAIT OF A SCHOLAR.

Loaned by Mr. George Hoe. On canvas, 16½ x 21¼.

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Grolleron, P. *Contemporary.*

188. SOLDIER AT REST.

Loaned by Mr. Thomas P. Salter. On canvas, 6 x 8.

Sanchez-Perrier, Emilio.

Born at Seville, Spain. Pupil of Cano. Honorable mention, Paris, 1886. Silver medal, *Exposition Universelle*, Paris, 1889.

189. LAGOON NEAR VENICE.

Loaned by Mr. Thomas P. Salter. On canvas, 21 x 16.

Gérôme, Jean Léon. See No. 408.

190. PRAYER IN THE DESERT.

Loaned by Mrs. Israel Corse. On panel, 21 x 13.

Elliott, Charles Loring. See No. 540.

191. PORTRAIT OF A GENTLEMAN.

Loaned by Mrs. Henry Marquand. On canvas (oval), 24 x 29.

Parton, Arthur.

Born at Hudson, N. Y., 1842. Pupil of Wm. T. Richards. Member of the National Academy of Design.

192. EVENING—HARLEM RIVER.

Presented by Mr. Wm. T. Evans, 1892. Signed and dated, 1886. On canvas, 25 x 33.

Turner, C. Y.

Born at Baltimore, Md., 1850. Figure painter; pupil of National Academy. Studied in Paris; elected A. N. A., 1884. N. A., 1886.

193. THE BRIDAL PROCESSION.

Presented by Mr. Wm. T. Evans, 1891. Signed and dated, 1886. On canvas, 98 x 47¼.

Thompson, A. WORDSWORTH.

Born at Baltimore, Md., 1840; died at Summit, N. J., 1896. *Genre* and landscape painter. During the Civil War he was employed by Harper Bros. and the "London News," to illustrate scenes and incidents of the war; at its close, he went to Paris and entered the *École des Beaux-Arts*, and also studied with Barye at the *Jardin des Plantes;* and with Gleyer, Lambinet, and Pasini. He first exhibited at the *Salon* in 1865. After spending eight years on the Continent, in Spain, and

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Algiers, he returned to New York and was elected A. N. A. in 1873, and N. A. in 1875. Medal of Honor at the *Exposition Universelle*, Paris, 1889.

194. OLD BRUTON CHURCH, VA., IN THE TIME OF LORD DUNMORE.

"There was but one centre of social life in Virginia, at Williamsburg, the Village Capitol, where the last Royal Governor had his Palace near this church, where, too, was the first college of our country, that of William and Mary, the educational centre of our first most noted men. Here, too, was the first American theatre established."

Presented by Mrs. A. Wordsworth Thompson, 1899. Signed. On canvas, 26½ x 18.

Mauve, Anton. See No. 553.

195. SHEEP ON THE DUNES.

Loaned by Mr. Charles M. Kurtz. On canvas, 18 x 11½.

Reynolds, Sir Joshua, P. R. A. See No. 5.

196. PORTRAIT OF SIR EDWARD HUGHES.

Purchased by the Museum, 1871. On canvas, 24 x 29.

Robinson, Theodore.

Born at Irasburg, Vermont, 1854; died at New York, April 1, 1896. Pupil of Carolus-Duran and J. L. Gérôme, Paris. Webb Prize, Society of American Artists, 1890. Shaw Fund Prize, same society, 1892. Medal, World's Columbian Exposition, Chicago, 1893. Member of the Society of American Artists.

197. A WINTER LANDSCAPE.

Loaned by Mr. J. M. Lichtenauer. On canvas, 22 x 18.

Gay, Edward.

Born in Ireland, 1837. Pupil of James M. Hart, at Albany, N. Y. After 1862 studied in Germany under Schirmer and Lessing. In 1867, opened a studio at N. Y. A. N. A., 1870. Prize of $2,000 in the Competitive Exhibition of the American Art Association, 1887, for the landscape "Broad Acres."

★ **198.** BROAD ACRES.

Presented to the Museum, 1887, by an association of gentlemen. Signed and dated, 1887. On canvas, 70½ x 46½.

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Stuart, Gilbert.

Born at Narragansett, Rhode Island, Dec. 3d, 1755; died, Boston, July 27th, 1828. After some unaided efforts he received instruction from Cosmo Alexander, a Scotch portrait painter, whom he accompanied to Scotland in 1772. The death of his master left Stuart to shift for himself, and after struggling awhile at the University of Glasgow, he returned home. In 1775 he went again to England, where he found a friend in Benjamin West, whose studio he entered as a pupil, but soon became an assistant to his master. In 1785 he set up a studio of his own in London, achieving marked popularity and financial success. He visited Ireland in 1788, where he was received with great favor, and painted the portraits of many distinguished persons, and returned to America in 1792. Soon after his arrival in New York the Duke of Kent offered to send a ship of war for him if he would go to Nova Scotia and paint his portrait, but he declined the offer. Among his sitters in Europe were three Kings: Louis XVI., George III., and George IV., while Prince of Wales. He painted also Alderman Boydell, John Kemble, Sir Joshua Reynolds, Benjamin West, and many other distinguished artists. Six Presidents of the United States sat to him for their portraits, viz.: George Washington, John Adams, Thomas Jefferson, James Madison, James Monroe, and John Quincy Adams. After working two years in New York, Philadelphia, and Washington, Stuart settled in Boston, where he resided the remainder of his life. Stuart was gifted with a perception which enabled him to select the true lines of thought and character of his sitter, which he rendered without hesitation. A collection of two hundred and fifteen of his works was exhibited in the Boston Athenæum soon after his decease, for the benefit of his family, which realized a considerable sum.

199. PORTRAIT OF JOHN JAY.

Loaned by Mr. Augustus Jay. On canvas, 40 x 53.

Jan-Monchablon, Ferdinand. See No. 185.

200. LES REGAINS.

Loaned by Mr. J. H. Flagler. On canvas, 50 x 33¾.

Healy, George Peter Alexander. See No. 233.

201. PORTRAIT OF ARCHBISHOP HUGHES.

Loaned by Mrs. Pepilla de Garmendia. On canvas, 28 x 35.

Hart, James McDougal. See No. 165.

202. LANDSCAPE WITH CATTLE.

Loaned by the Estate of W. H. Hall. On canvas, 39 x 28.

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Kraus, Friedrich.

Born at Krottingen, East Prussia, 1826. *Genre* and portrait painter. Pupil of Königsberg Academy. Studied in Paris, 1852-54, and in Rome, 1855, and settled in Berlin in 1855.

★ **203.** PEASANTS GOING TO CHURCH.

Loaned by Mrs. Israel Corse. On canvas, 33 x 20.

Scheffer, Ary. See No. 573.

★ **204.** CHRIST ON THE MOUNT.

Loaned by Mrs. Israel Corse. On canvas, 5¾ x 6.

Duverger, Théophile Emmanuel. See No. 516.

★ **205.** THREADING GRANDMOTHER'S NEEDLE.

Loaned by Mrs. Israel Corse. On panel, 9½ x 12½.

Colman, Samuel.

Born at Portland, Maine, 1833. After 1860, studied two years at Paris and in Spain. Subsequently at Paris, Rome, and Dresden. N. A., 1862. First President of the American Society of Water Colors.

★ **206.** SPANISH PEAKS, SOUTHERN COLORADO.

Presented by Mr. H. O. Havemeyer, 1893. Signed and dated, 1887. On canvas, 30 x 71½.

Mosler, Henry.

Born at New York, June 6th, 1841, of German parents; went to Cincinnati in the fifties. Began his art studies under J. H. Beard. During the Civil War acted as special artist for "Harper's Weekly," and served as volunteer *aide-de-camp* to Gen. R. W. Johnson; in 1863 went to Düsseldorf, studied under Prof. H. Mencke and Kindler; later with A. E. Hébert in Paris. Returned to the United States in 1866; went to Europe in 1874, spent three years in Munich, and seventeen in Paris, where he received complimentary recognition by the purchase of his *Salon* picture, "*Le Retour*," in 1879, for the Luxembourg Museum, this being the first picture purchased from an American artist by the French Government. Medal, Royal Academy, Munich, 1874; Honorable mention, *Salon*, 1879; Gold Medal, International Exposition, Nice, 1884; won the $2,500 prize at the Prize Fund Exhibition, New York, 1885; Gold Medal, *Salon*, 1888; Silver Medal, *Exposition Universelle*, Paris, 1889; *Hors Concours*, Paris, 1890; *Officier d'Académie*, France, 1892; *Chevalier Légion d'Honneur*, 1892; Archduke Carl Ludwig of Austria Gold Medal, 1893; A. N. A., New York, 1895; Grand Gold Medal and Diploma of Honor, Atlanta, Ga., 1895; Thos. B. Clarke Prize, National Academy, 1896; Gold Medal, Philadelphia

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Art Club, 1897. Paintings by this artist are in the Museums of Sydney; Grenoble; Louisville, Ky.; Pennsylvania Academy; Cincinnati; Springfield, Mass.

207. A WEDDING FEAST IN BRITTANY.

Presented by Mr. Jacob H. Schiff, 1898. Signed.

On canvas, 72¾ x 50½.

Ronner, Mme. Henriette.

Born at Amsterdam, 1821. Pupil of her father, Heer Knip, an artist of considerable ability, who had the misfortune to become totally blind when his child Henriette was eleven years of age. Soon thereafter she was left an orphan, and thrown upon her own resources; married while still young, and became the support of her invalid husband, and a family of children. After trying the broad path of promiscuous subject-painting, she drifted into the almost exclusive representation of cats and kittens, and their subtle and graceful characteristics, until now she is in independent rivalry with Monsieur Lambert.

★ **208.** LES ANTIQUAIRES.

Loaned by Mme. Henriette Ronner. On canvas, 39 x 50.

Leutze, Emanuel. See No. 232.

★ **209.** PORTRAIT OF THE ARTIST'S SON.

Loaned by Miss C. B. Arnold. On canvas, 28½ x 38.

Becker, Carl. See No. 371.

★ **210.** THE RIVALS.

Loaned by the Estate of W. H. Hall. On canvas, 45 x 26½.

Bouguereau, William Adolphe. See No. 422.

★ **211.** THE COUNTRY GIRL.

Loaned by Mr. Frank Jay Gould. On canvas, 33 x 52.

Story, George H.

Born at New Haven, Conn., 1835. After studying with Charles Hine for two years in his native town, he went to Portland, Maine, and opened a studio where he remained one year, going to Washington in 1859; in 1862 he went to Cuba and spent one year in Santo Espiritu and Trinidad, returning to New York in 1863. He afterwards spent two years in study on the Continent. Elected A. N. A., 1875. Medal at the Centennial Exposition, Philadelphia, 1876.

212. THE YOUNG MOTHER.

Loaned by Mrs. George H. Story. On millboard, 10 x 12.

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Vedder, Elihu.

Born at New York, 1836. Pupil of T. H. Matteson, New York, and of Picot, in Paris. Worked in Italy, 1857-1861, when he returned to America, and remained here until 1865. Since 1892 he has been occupied with decorative work, much of which is in the New Congressional Library at Washington. Occasionally exhibits at the National Academy; elected N. A. in 1865. Studio in Rome.

213. THE AFRICAN SENTINEL.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed and dated, 1865. On canvas, 8 x 14.

Elliott, Charles Loring. See No. 540.

214. PORTRAIT OF DR. CARNOCHAN.

Loaned by Mrs. Dr. Carnochan. On canvas, 37 x 45.

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GALLERY 5

PAINTINGS BY AMERICAN ARTISTS OR RELATING TO AMERICAN HISTORY

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GALLERY 5.

Lazarus, Jacob H.

Born at New York, October 4, 1823; died, New York, January 1, 1891. Son of Zipporah and Eleazar Lazarus. When quite young he manifested a desire to study art, and became a student of the famous artist, Henry Inman, in 1843; was made an Associate of the National Academy of Design, 1849. He had a long and successful career as a portrait painter in his native city.

215. PORTRAIT OF HENRY INMAN.

Presented by Mrs. Jacob H. Lazarus, 1893. Signed.

On panel, 8¼ x 10.

Linen, George.

Born at Greenlaw, Scotland, 1802; died, New York, 1888. Student of the Royal Scottish Academy in Edinburgh. Afterwards he spent some years in the successful practice of his profession in England, coming to America in 1843, settling in New York. He excelled in painting cabinet portraits in oil, and his ability was soon recognized. Added to his facility in securing a likeness, he finished his pictures with extreme delicacy, without in the least robbing them of their force and character. He painted Henry Clay and Daniel Webster. In 1839, the National Academy of Design awarded him the medal offered for the best specimen of portrait painting exhibited.

216. PORTRAIT OF COL. POPHAM.

An officer of the army commanded by Washington.

Presented by Mr. S. P. Avery, 1897. On panel, 9½ x 11½.

Durand, Asher Brown.

Born at South Orange, N. J., August 21, 1796; died there, 1886. He studied engraving with his father and with Peter Maverick, whose partner he became in 1817. His "Declaration of Independence," after Trumbull, first brought him into prominent notice as an engraver. He was one of the original members of the National Academy of Design, organized in 1826, and was elected president at the resignation of Professor Morse in 1845, a position he held until 1861. About 1835 he resolved to become a painter, and until the time of his death devoted himself to that branch of the profession. Among the better

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known of his earlier works are: "Harvey Birch and Washington," "The Wrath of Peter Stuyvesant," "The Capture of André," "Dance on the Battery," "The Forest Primeval," and "Franconia Mountains."

Many of his pictures have been engraved.

217. ARIADNE (after Vanderlyn).

Presented by Mr. S. P. Avery, 1897. On canvas, 18 x 14.

Gray, Henry Peters.

Born at New York, 1819; died there, 1877. Began the study of art under Huntington in 1839, afterwards went to Rome and Venice. He painted portraits and *genre* subjects.

218. CLEOPATRA DISSOLVING THE PEARL.

Presented by Mr. Cortlandt de Peyster Field, in memory of his father, Benjamin Hazard Field, 1894. Signed and dated, 1868.

On canvas, 28 x 40.

Bunker, Dennis Miller.

Born at New York, 1861; died at Boston, 1890.

219. PORTRAIT OF THE ARTIST'S WIFE.

Presented by several gentlemen, 1893. On canvas, 20¼ x 23½.

Lazarus, Jacob H. See No. 215.

220. PORTRAIT OF JOSEPH W. DREXEL.

Presented by Mrs. Joseph W. Drexel, 1896. Signed and dated, 1877.

On canvas, 25 x 30.

Stuart, Gilbert. See No. 199.

221. PORTRAIT OF CAPTAIN HENRY RICE.

Served in the war of 1812.

Purchased by the Museum, 1897. On panel, 21 x 25¾.

Trumbull, Col. John.

Born at Lebanon, Conn., June 6, 1756; died, New York, Nov. 10, 1843. History and portrait painter. Served in the War of Independence, in 1775, as aide-de-camp to Washington, and in 1776 as deputy Adjutant-General under Gates; retired from service in 1777 with rank of Colonel. Went to London in 1780 to study under Benjamin West, but was imprisoned eight months, and returned home in 1782; went again on the conclusion of peace, and resumed his studies. His Battle of Bunker Hill (1786, engraved by J. G. Müller) was the first of a series of historical works illustrating the war of the Revolution. It was followed by the "Death of Montgomery" (engraved by F. Clements), and the "Sortie from Gibraltar" (engraved by Sharp). Returned to America in 1789, accompanied Mr. Jay to England in 1794 as Secretary of Legation, and was engaged several years in diplomatic work; painted in England in 1808-15, and was engaged in 1817-24 in

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painting four pictures for the rotunda of the Capitol at Washington, for which he received $32,000. Trumbull was President of the Academy of Fine Arts in New York from 1816 to 1825. Most of his pictures are in the Art Gallery of Yale College.

222. PORTRAIT OF ALEXANDER HAMILTON.

Presented by Mr. Henry G. Marquand, 1881.

On canvas, 23½ x 29.

Sully, Thomas.

Born at Horncastle, Lincolnshire, England, June 8, 1783; died, Philadelphia, November 5, 1872. Portrait painter; taken to Charleston, S. C., by his parents, who were comedians, in 1792; was first instructed by M. Belzons, a French miniature painter, in Richmond, Va., and painted there, and at Norfolk until his brother Lawrence's death, in 1804. In 1806, having married his brother's widow, he removed to New York, and lived there, excepting a short visit to Boston for instruction from Gilbert Stuart, until 1808, when he removed to Philadelphia. In 1809 he went to London, studied several months under Benjamin West, and coming back in 1810, settled permanently in Philadelphia. He again visited England in 1837-38, and in the latter year painted from life a portrait of Queen Victoria, from which he painted a full-length portrait of the queen arrayed in robes of state. Between 1820 and 1840, he exhibited ten portraits at the Royal Academy.

223. PORTRAIT OF MR. WILLIAM GYNN.

Presented by Mrs. Rosa C. Stanfield, Philadelphia. 1894.

On canvas, 19 x 23.

Peale, Charles Willson.

Born at Charlestown, Md., 1741; died, 1827. Pupil of Benjamin West. To Peale belongs the honor of having painted more portraits of Washington from life than any other artist. In 1772 he drew a half-length portrait of Washington at Mount Vernon (painting also three miniatures "for Mrs. Washington" and the Custis children), and making at the same time the "bust study," which he kept for many years. For other portraits, Washington gave him sittings in 1776, 1778, 1779, 1781, 1783, 1786, 1787, and finally in 1795, enabling Peale to paint in all fourteen portraits from life.

224. GEORGE WASHINGTON.

Full length life size, standing in the uniform of a general. The right hand is upon hip and holds his hat, the left is resting upon a cannon. The broad blue sash which he prescribed for himself in General Orders, "Cambridge, July 14, 1775," to designate the Commander-in-Chief, passes diagonally across the breast over the right shoulder beneath the coat. This mark of distinction is omitted from several of the pictures painted by Peale. The picture was purchased

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by Mr. S. P. Avery, Jr., from Miss Bell, of Tooting, Surrey, England, in whose family it had been for several generations, and by him sold to Mr. C. P. Huntington.

Presented by Mr. C. P. Huntington, 1897. On canvas, 61 x 94.

Stuart, Gilbert. See No. 199.

225. PORTRAIT OF MR. DAVID SEARS.

Presented by several gentlemen, 1881. On canvas, 23 x 27.

Waldo and Jewett.

Waldo, Samuel L.

Born in Connecticut, 1783; died at New York, 1861. He received his first instructions in art in his native State, but painted for some time in Charleston, S. C. In 1806 he went to London, and was admitted into the small but select circle of American artists then in the English metropolis. After painting portraits in London for three years, he returned to the United States in 1809, and opened a studio in New York, where the balance of his professional life was spent. He devoted himself to portrait painting with marked success.

Jewett, William S.

Born, February 14, 1795, at East Haddam, Conn.; died, 1873. At the age of sixteen years he was apprenticed to a coachmaker in New London. Soon after, Samuel L. Waldo came there and painted several portraits, the sight of which fascinated young Jewett so much that he offered to grind the colors for Mr. Waldo that he might be near and see him at his work, and later followed him to New York, and became his assistant, and very many portraits bear the impress of the two men who worked together in perfect harmony for eighteen consecutive years.

226. PORTRAIT OF REV. GARDINER SPRING, D.D., 1832.

Born, 1785; died, 1873. Pastor of the Old Brick Presbyterian Church, N. Y., 1810-1873.

Presented by Mr. S. P. Avery, 1896. On panel, 25 x 32½.

Jouett, Matthew Harris.

Born in Mercer County, Ky., April 22, 1790; died, Lexington, Ky., Aug. 10, 1827. Portrait painter; educated a lawyer; served in the war of 1812-17, and at its close opened a studio in Lexington. In 1816, studied six months in Boston under Gilbert Stuart. He painted during his short career more than 300 portraits, including among his sitters many distinguished persons. His full-length portrait of Lafayette is

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in the Capitol at Frankfort, and a bust portrait of this illustrious man is owned by Mrs. Pauline Rhodes, Richmond, Ky.

227. PORTRAIT OF JOHN GRIMES. 1812.

All that is known of the subject of this picture is that, when a boy, he appeared in the city of Lexington, Ky., in search of employment, found it in a paint store, where he met Jouett, who first employed him to grind his colors, and subsequently took him into his studio and taught him to paint. About 1826, he went to Nashville, and opened a studio, painting many of the best citizens of that place, but went back to Lexington to die, in 1837.

Presented by Mrs. Sarah Bell Menefee, daughter of M. H. Jouett, Louisville, Ky., 1895. On panel, 21¼ x 25.

Doughty, Thomas.

Born at Philadelphia, 1793; died, 1856. Spent his youth in mercantile pursuits, painting in his leisure moments. He finally adopted art as a profession about 1820, painting at London, Paris, and in the United States.

228. ON THE HUDSON.

Presented by Mr. S. P. Avery, 1894. Signed.

On canvas, 18 x 13.

Waldo and **Jewett.** See No. 226.

229. PORTRAIT OF MRS. EDWARD KELLOGG.

Presented by Mrs. Mary E. Kellogg Putnam, 1899.

On wood, 25 x 32.

Waldo and **Jewett.** See No. 226.

229a. PORTRAIT OF MR. EDWARD KELLOGG.

Born at Northfield, Conn., 1790; died at Brooklyn, N. Y., 1858. A man of literary tastes and writer upon financial questions; late in life he published a revised edition of "A New Monetary System, the only means of securing the respective rights of labor and property and of protecting the public from financial revulsions."

Presented by Mrs. Mary E. Kellogg Putnam, 1899.

On wood, 25 x 32.

Vanderlyn, John.

Born at Kingston, Ulster County, New York, 1776; died there, Sept. 23, 1852. Pupil of Gilbert Stuart, friend and *protégé* of Aaron Burr, whose portrait he painted. Studied in 1796-1801 in Paris, where he painted from 1803 to 1815. Medal at Paris, 1808, for his "Marius Among the Ruins at Carthage." "Ariadne in Naxos" is a beautiful ideal and is now in the Pennsylvania Academy of Fine Arts. Wash-

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ington, Monroe, Madison, Calhoun, Clinton, Zachary Taylor, and many other distinguished men sat to him for their portraits. But he made unfortunate ventures late in life; poverty and discouragement oppressed him, and in the autumn of 1852 he went to his birthplace, so poor that he begged a shilling with which to transport his baggage to the town. Upon reaching the hotel his only request was for a bed, and to be left alone, and there the next morning he was found dead.

230. PORTRAIT OF THE ARTIST.

Painted by himself, and presented by him to Aaron Burr.
Loaned by Miss Ann S. Stevens, New York.

On canvas, 20½ x 24½.

Durand, Asher Brown. See No. 217.

231. JUDGMENT OF GOG.

Presented to the Museum in memory of Jonathan Sturges, by his children, 1895. On canvas, 49 x 59.

Leutze, Emanuel.

Born at Gmünd, Würtemberg, May 24, 1816. Died at Washington, July 18, 1868. History painter. Taken to America as a child, by his parents, who settled in Philadelphia, where he was first instructed by John A. Smith; went in 1841 to Düsseldorf, and studied under Lessing; also studied in Munich, Venice, and Rome; visited America in 1851, and settled there permanently in 1859, living alternately in New York and Washington. Elected N. A. in 1860. He was an indefatigable worker. Among the most important of his works are: "Washington Crossing the Delaware," "Defeat of General Braddock," "John Knox and Mary Stuart" (1845), "Maid of Saragossa," "Venetian Masqueraders" (1860), "Lafayette in Prison at Olmutz visited by his Relatives," "The Iconoclast," "Landing of the Norsemen in America," "The Court of Queen Elizabeth," "The Flight of the Puritans," "Henry VIII and Anne Boleyn."

232. WASHINGTON CROSSING THE DELAWARE.

"December 25, 1776, the Commander-in-chief's headquarters were at Newtown, a little village on a small branch of the Neshaming, two miles northeast from Bristol. There were about 1,500 Hessians and a troop of British light horse at Trenton; these Washington determined to surprise. The posts at Mount Holly, Burlington, Black Horse, and Bordentown were to be attacked, at the same time, by the Pennsylvania militia under Generals Cadwallader and Ewing, the former to cross near Bristol, the latter below Trenton Falls; while Washington leading the main body of the Continental troops (in all about 2,400 men, and twenty pieces of artillery) was to march down upon the enemy at Trenton. Christmas night was selected by Washington for

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the execution of his enterprise. The cold weather of the twenty-four hours preceding put serious obstacles in the way. The river was so full of floating ice that at first it was doubtful whether a crossing could be effected at all. A storm of sleet and snow had just commenced, and the night became excessively dark and dreary. The perilous voyage began early in the evening in boats and bateaux, but it was nearly four in the morning before the little army was mustered on the Jersey shore. The victory of the Americans at Trenton was complete."

Presented by Mr. John S. Kennedy, 1897. Signed and dated, 1851.
On canvas, 21 ft. x 12 ft. 3 in.

Healy, George Peter Alexander.

Born at Boston, Mass., July 15, 1808; died at Chicago, 1894. Portrait and history painter; studied in Paris from 1836; went to Chicago about 1858, and painted portraits; revisited Europe in 1869, and resided long in Rome. His portraits of distinguished people are numerous, among whom are Lord Lyons, Thiers, E. B. Washburn, General Grant, 1878, Webster, Clay, Calhoun, Guizot, President John Tyler (2), John Quincy Adams, Jackson, Van Buren, Taylor, Fillmore, Polk, Pierce, Buchanan, and Lincoln.

233. PORTRAIT OF A LADY.

Bequeathed by Mrs. Hicks-Lord, 1897. Signed and dated, 1875.
On canvas, 53 x 89.

Stuart, Gilbert. See No. 199.

233a. PORTRAIT OF A GENTLEMAN.

Loaned by Mr. Eastman Johnson. On canvas, 27½ x 35¼.

Stuart, Gilbert. See No. 199.

233b. PORTRAIT OF COMMODORE ISAAC HULL.

Loaned by Dr. Platt. On panel, 22⅝ x 27¾.

May, Edward Harrison.

Born in England, 1824; died at Paris, 1887. Taken to America when a child; pupil of Daniel Huntington in New York, and of Couture in Paris in 1851. Elected A. N. A. in 1876, but rarely exhibited in New York. His professional life was spent chiefly in Europe. Medal, third class, Paris, 1855.

234. MARY MAGDALEN.

Presented by his sister, Miss Caroline May, 1884. Signed.
On canvas, 76 x 46.

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Hovenden, Thomas.

Born at Dunmanway, County Cork, Ireland, December 28, 1840; died, 1895. Studied in the Cork School of Design. Came to New York in 1863, and entered the school of the N. A. D. In 1874 went to Paris, where he studied under Cabanel, returning to the United States in 1880. Elected A. N. A. 1881; N. A. in 1882. He was also a member of the Philadelphia Society of Artists, American Water Color, American Artists' Societies, and the Artists' Fund. Mr. Hovenden was run over and instantly killed by a railway train while he was endeavoring to save a child, at the town of Plymouth Meeting, Pa., where he lived.

235. Last Moments of John Brown.

A distinguished champion of liberty; born at Torrington, Conn., in May, 1800. His father removed to Ohio in 1805. From the age of fifteen to twenty he worked at the trade of tanner and currier. According to Redpath, he conceived in 1839 the idea of becoming a liberator of the Southern slaves. He was a devout member of the Congregational Church, and a man of strict moral character, unflinching courage, and intense earnestness. He emigrated to Kansas in 1855, where he took an active part in the contest with the pro-slavery party. In August, 1856, he gained some advantages at Ossawatomie over a band of Missourians who had invaded Kansas, and were ten times more numerous than his own company. In May, 1859, he called a secret convention of the friends of freedom, which met at Chatham, in Canada, organized an invasion of Virginia for the purpose of liberating the slaves, and adopted a constitution. In the following July he rented a farm house about six miles from Harper's Ferry, and collected there a supply of pikes, guns, etc. On the night of October 16, 1859, aided by about twenty men, he surprised Harper's Ferry, seized the arsenal and armory, and took over forty prisoners. About noon on the 17th, the party of Brown was attacked by the Virginia militia. After two of his sons and nearly all of his men had been killed, and he himself had been wounded in several places, he was captured. "Enemies and friends," says Redpath, "were equally amazed at the carriage and sayings of the wounded warrior." He was tried in November, and hung at Charleston, Virginia, on the 2d of December, 1859. He met his death with serene composure. He was twice married, and had twenty children.

Painted to the order of Mr. Robins Battell, 1881. Presented by his daughter and her husband, Mr. and Mrs. Carl Stoeckel, 1897. Signed and dated, 1881. On canvas, 62 x 76.

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Fitz, Rutherford Benjamin.

Born at New York, 1855; died there, 1891. Student at the National Academy of Design, 1878. In 1879 he went to Munich, where he remained four years, returning to New York in 1883. His principal pictures are "Marie," "Reflection," "Toilers of the Field," "Autumnal Showers," and "Modern Cinderella."

236. MARIE.

Presented by Several Gentlemen, 1892. On canvas, 22 x 15.

Inman, Henry.

Born at Utica, N. Y., October 20, 1801; died, New York, January 17, 1846. Portrait, landscape and *genre* painter; pupil of John W. Jarvis. In 1844 visited England, where he painted the portraits of Wadsworth, Dr. John Chalmers, Lord Chancellor Cottenham, Macaulay and other noted men; among his American portraits are Bishop White and Chief Justice Marshall. At the time of his death, Inman was engaged on a series of historical pictures for the Capitol at Washington.

237. PORTRAIT OF MARTIN VAN BUREN. Eighth President of the United States.

Presented by Mrs. Jacob Lazarus, New York, 1893.
On canvas, 24½ x 29.

Stuart, Gilbert. See No. 199.

238. PORTRAIT OF GEORGE WASHINGTON.

Painted at Washington, D. C., 1803, for Daniel Carroll, of Duddington Manor, D. C., cousin to Charles Carroll, of Carrollton. Purchased from the Carroll family and presented to the Museum by Mr. Harry O. Havemeyer, 1888. On canvas, 23¼ x 28¼.

Cole, Thomas.

Born at Bolton le Moor, England, February 1, 1801; died near Catskill, N. Y., February 11, 1848. Landscape painter. In 1819 his father emigrated to America and settled in Ohio, where Thomas first learned the rudiments of his art from a portrait painter named Stein. After studying nature under great difficulties, he went in 1825 to New York, and was first brought into notice by his views on the Hudson. He made several visits to England, France, and Italy, but passed the greater portion of his professional life in New York. Exhibited at Royal Academy, London, "View in New Hampshire," "Tomb of General Brock" (1830), and "View in United States" (1831). Two of his allegorical series, "The Course of Empire" and "Voyage of Life,"

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were very popular. Among his other works are "Dream of Arcadia; Departure; Return;" "Garden of Eden" (1828); "Expulsion from Paradise;" "Titan's Goblet."

239. IN THE CATSKILLS.

Presented to the Museum in memory of Jonathan Sturges by his children, 1895. Signed and dated, 1837. On canvas, 62 x 38.

Fuller, George.

Born at Deerfield, Mass., 1822; died in Boston, 1884. Studied in Boston, New York, London, and on the Continent of Europe. A. N. A., 1857. Memorial Exhibition of his works at Museum of Fine Arts, Boston, 1884.

240. IDEAL HEAD OF A BOY.

Presented by Mr. George I. Seney, 1887. On canvas, 22 x 26.

Huntington, Daniel.

Born at New York, 1816. Educated at Hamilton College. Pupil of Prof. S. F. B. Morse, and of G. P. Ferrero, Rome. Exhibited first in 1836, at the National Academy of Design, N. Y. Elected Associate in 1838, and Academician in 1840. President from 1862 to 1869, and from 1877 to 1891.

241. "MERCY'S DREAM."

"Christiana said to Mercy—: what was the matter that you did laugh in your sleep to-night? I suppose you were in a dream.

"Mercy—I was a-dreamed that I sat all alone in a solitary place, and was bemoaning of the hardness of my heart * * * * Methought I looked up, and saw one coming with wings towards me. So he came directly to me, and said, Mercy, what aileth thee? Now when he had heard me make my complaint, he said, 'Peace be to thee'; * * * * and he put a beautiful crown upon my head. Then he took me by the hand, and said, Mercy, come after me. So he went up, and I followed, till we came to a golden Gate. Then he knocked; and when they within had opened, the Man went in, and I followed him up to a throne upon which One sat; and he said to me, *Welcome daughter*. The place looked bright and twinkling like stars, or rather like the sun. * * * *"—(*Bunyan's Pilgrim's Progress.*)

Painted in London in 1858.
Presented by the Artist, 1897. Signed and dated, 1858.
On canvas, 65 x 83.

Healy, George Peter Alexander. See No. 233.

242. COMTE DE PARIS.

Signed. On canvas, 20 x 24.

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Gray, Henry Peters. See No. 218.

243. WAGES OF WAR.

Presented by several gentlemen, 1874. Signed and dated, 1848.
On canvas, 75 x 47.

West, Benjamin.

Born at Springfield, Penn., October 10, 1738; died, London, March 11, 1820. He began to draw when seven years old, and took his first lessons in preparing colors from Cherokee Indians. After a little instruction from a painter named Williams, he set up, when eighteen years old, in Philadelphia as a portrait painter; thence removed to New York, and in 1760 went to Italy, where he remained until 1763, when he settled in London. His pictures of "Agrippina bringing home the ashes of Germanicus," painted for the Archbishop of York, and the "Departure of Regulus," bought by George III, won him Royal patronage and favor, which he long enjoyed. From 1769 to 1801, during which time he received all orders from the King, who made him his historical painter, 1772, West gained £34,187. The seven pictures illustrating revealed religion, which he painted for the Oratory at Windsor, brought him in £20,705, and his many portraits of members of the Royal family were highly remunerative. On the death of Sir Joshua Reynolds, 1792, West succeeded him as President of the Royal Academy, of which he had been one of the founders in 1768, and, with the exception of a few months, held that office until his death, in 1820.

244. THE TRIUMPH OF LOVE.

Signed. On canvas, 69 x 79.

Pratt, Matthew.

Born at Philadelphia, September 23, 1734; died in his native city, January 6, 1805. His first instructor in art was his maternal uncle, James Claypoole, whose works unfortunately cannot be identified; that he possessed no inconsiderable skill and knowledge in his profession is attested by the thorough grounding of his pupil. Pratt, after doing considerable work in Philadelphia, sailed for London, in June, 1764, accompanying Miss Shewell (whose uncle had married Pratt's aunt), and on September 2, 1764, he gave her in marriage to the future President of the Royal Academy. After a residence of two years and a half with West, in London, whose first American pupil he was, he spent eighteen months in Bristol, and shortly after returned to Philadelphia, where he set up his easel in the spring of 1768. In 1770, he made a brief visit to Ireland, and painted several important pictures, among which was a whole length portrait of Archdeacon Isaac Mann, in his robes, which was exhibited in Dublin at the Irish Academy. He

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passed a portion of the year 1772 in New York, during which time he painted a full length portrait of Cadwalader Colden for the Chamber of Commerce, which is still in possession of that body. About the same period he painted the portraits of several members of the Walton family. His portrait of West and wife are in the Pennsylvania Academy of Fine Arts, Philadelphia, and that city also boasts of the earliest authenticated likeness of the great American philosopher, Franklin, which is his work.

245. THE AMERICAN SCHOOL.

This interesting picture represents West's painting room in London. To the left, West, with hat on, stands by Pratt, correcting a drawing. At the right of the painting, with palette and brushes in hand, is another student who has turned to listen to the words of the master. In the centre are two younger students, one of whom is supposed to be Abraham Delanoy, of New York, who was studying with West at that time, and whose portrait by West was recently in the possession of the De Peyster family. The picture was exhibited by Pratt, at the Old Spring Gardens, in London, in 1766, under the title still preserved.

This picture shows Pratt to have been an artist of no ordinary ability, as it is a remarkable composition to have been executed at so early a day by an American artist, and its color, scheme, and detail are worthy of special notice.

Presented by Mr. S. P. Avery, 1897. Signed and dated, 1768.
On canvas, 36 x 50.

Loop, Henry A.

Born at Hillsdale, N. Y., 1831; died at Lake George, 1895. Came to New York in 1850. Studied with Henry Peters Gray one year. In 1856 he went to Paris and entered the *atelier* of Couture, subsequently visiting Rome, Venice, and Florence. He went abroad again in 1867, visiting the Continental art cities and remaining about eighteen months. He was elected N. A. in 1861.

245a. LOVE'S CROWN.

Presented by Mrs. Henry A. Loop, 1898. Signed.
On canvas, 18½ x 28.

Doughty, Thomas. See No. 228.

246. A RIVER GLIMPSE.

Presented by Mr. S. P. Avery, 1895. Signed.
On canvas, 24¾ x 29⅜.

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Irwin, Benoni.

Born at Newmarket, Canada, June 29, 1840; died at South Coventry, Conn., August 25, 1896. Pupil of the N. A. D. and of Carolus Duran.

246a. CHARLES H. FARNHAM.

Presented by Mrs. Benoni Irwin, 1897. Signed and dated, 1882. On canvas, 17¾ x 23¾.

Brozïk, Vacslav Von.

Resides at Paris; now at Prague, Bohemia, where he is Director (and Member) of the Imperial and Royal Academy of the *Beaux-Arts*. Born at Pilsen, Bohemia, March 6, 1852. After preliminary studies, entered the schools of the *Beaux-Arts* of Prague and of Dresden, in 1870; and of Munich in 1873, where he remained until 1876. Studied under Piloty and Munkácsy. Went to Paris in 1876, where he has exhibited for twenty years. Grand gold medals: Paris, 1878; Brussels, 1879; also at Berlin, Munich, and Antwerp. Medals of Honor at Antwerp and Chicago. Medal of the Second Class, *Salon* of 1878, for his great picture, "The Embassy of the King of Bohemia and Hungary at the Court of Charles VII. of France" (now in the Berlin Museum), and at the Paris National Exhibition, 1883, the Cross of the Legion of Honor, for the Condemnation of John Huss by the Council of Constance," purchased by national subscription for the Prague Museum. Most of his smaller pictures are in private American collections. Member of the Royal Academy of Antwerp; Officer, Legion of Honor; Member of the Institute of France, 1897. Orders of Leopold of Belgium, and of Francis Joseph of Austria; also, the Austrian Order for Arts and Sciences. Officer of the Bavarian Order of St. Michael. Ennobled, June, 1897.

247. CHRISTOPHER COLUMBUS AT THE COURT OF FERDINAND THE CATHOLIC AND ISABELLA OF CASTILE.

The moment chosen in the painting is the beginning of American history. After his repulse by other European States, Columbus has resorted for assistance to the Court of Spain. The Spanish Treasury has been exhausted in the Moorish wars, and Isabella offers her jewels to defray the expenses of the expedition. The contract between Ferdinand and Columbus is about to be signed, and the discovery of the New World is assured. (April 17th, 1492.)

Presented by Mr. Morris K. Jesup, 1886. Signed and dated, 1884. On canvas, 223 x 154.

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Mount, William S.

Born, Long Island, 1806; died, 1868. Began the practice of his profession in New York, 1829. Elected member of the N. A. D., 1832. He early turned his attention to the representation of negro characters, in which he was very successful, in a quaintly humorous way.

248. RAFFLING FOR THE GOOSE.

Presented by Mr. John D. Crimmins, 1897. Signed and dated, 1837. On panel, 23 x 17.

Huntington, Daniel. See No. 241.

248a. PORTRAIT OF CYRUS W. FIELD.

Presented by Mr. Cyrus W. Field, 1892. Signed and dated, 1879. On canvas, 25 x 30.

White, Edwin.

Born at South Hadley, Mass., 1817; died at Saratoga Springs, N. Y., June 7, 1877. History and *genre* painter. Elected N. A., 1849. Studied in Paris, Rome, Florence and Düsseldorf in 1850 and in 1869. Returned in 1875, and opened a studio in New York. Among his important works are "Pocahontas informing Smith of the Conspiracy of the Indians," "Washington resigning his Commission," now in Annapolis; "Age's Rèverie," Military Academy, West Point; "Death-bed of Luther," "Requiem of De Soto," "Old Age of Milton."

248b. THE ANTIQUARY.

Presented by Mrs. Edwin White, 1877. Signed and dated, 1855. On canvas, 21¼ x 26½.

Woodville, R. C.

Born, 1825; died, 1856.

249. WAR NEWS FROM MEXICO.

Loaned by Mr. John D. Crimmins. On canvas, 24¾ x 26¾.

Yewell, George H.

Born at Havre-de-Grace, Md., January 20, 1830. Portrait and still-life painter. Pupil of Thomas Hicks in New York, and of Couture in Paris. Lived several years in Rome. Elected N. A. in 1880. Exhibitor at the Paris Exposition of 1878.

250. INTERIOR OF ST. MARK'S, VENICE.

Presented by the Artist, 1890. Signed. On canvas, 12½ x 21.

Quadrone, G. *Contemporary.*

251. THE DOUBLE SHOT.

Loaned by Mr. J. H. Flagler. On canvas, 13 x 9.

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Plassan, Antoine Émile. See No. 596.

252. LANDSCAPE.

Loaned by Mr. Thomas P. Salter. On canvas, 10½ x 6.

Casilear, John W.

Born at New York, 1811; died at Saratoga Springs, N. Y., 1893. Landscape painter. Studied in Europe in 1840, and in 1857. Elected an A. N. A. in 1835, and N. A. in 1851.

253. IN THE PASTURE.

Presented by Mrs. Rebecca A. Goldsmith, niece of the artist, 1897. On canvas, 49 x 24.

Peale, Rembrandt.

Born in Pennsylvania, 1788; died, 1860. He studied in the studio of his father, Charles W. Peale, one of the early American portrait painters in Philadelphia. In 1796 he opened a studio of his own in Charleston, S. C. In 1801 he went to London, where he was a pupil of Benjamin West until 1804. He lived for three years in Paris, returning to America in 1809. Among the better known of his portraits are those of Washington, Jefferson, Mrs. Madison, Commodores Bainbridge, Perry and Decatur.

254. PORTRAIT OF MR. JOHN FINLEY.

Presented by Mrs. Rosa C. Stanfield, 1894. On canvas, 13⅜ x 16½.

Healy, George Peter Alexander. See No. 233.

255. PORTRAIT OF THE ARTIST.

Presented by Mr. S. P. Avery, 1891. Signed and dated, 1850. On canvas, 20 x 24.

Inman, Henry. See No. 237.

256. THE YOUNG FISHERMAN.

Presented by Mr. S. P. Avery, New York, 1895. On panel, 9¼ x 13.

West, Benjamin. See No. 244.

257. HAGAR AND ISHMAEL.

On canvas, 52½ x 74½.

Durand, Asher Brown. See No. 217.

258. IN THE WOODS.

Presented to the Museum in memory of Jonathan Sturges, by his children, 1895. Signed and dated, 1855. On canvas, 47 x 58.

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Sully, Thomas. See No. 223.

259. PORTRAIT OF THE ARTIST.

Presented by Mrs. Rosa C. Stanfield, 1894.

On canvas, 13½ x 16¼.

Elliott, Charles Loring. See No. 540.

260. PORTRAIT OF M. B. BRADY. 1857.

M. B. Brady's fame as a historic photographer rests upon his standard portraits of the great men of the period, and as author and originator of War Series and Battle Scenes, whose excellences have been so fully recognized that they have been almost universally used as illustrations for magazines and periodicals when treating of historical men and events. Died, 1896.

Presented by his friends, 1896. On canvas, 20 x 24.

Newton, Gilbert Stuart.

Born at Halifax, Nova Scotia, September 2, 1795; died, Chelsea, England, August 5, 1835. Son of a royalist officer driven from Boston when Washington occupied it. On the death of his father, his mother returned (1803) to Boston, where he had some instruction from his uncle, Gilbert Stuart. In 1817 he went to Italy and to Paris, where he met Charles Robert Leslie, and returning with him to London, became a student at the Royal Academy, and was soon recognized as an agreeable subject painter. Elected an A. R. A. in 1828, and R. A. in 1832, in which year he revisited America and married. On his return his mind became so seriously affected that he had to be taken to a private asylum at Chelsea, where he died.

261. THE DESERTED.

Was painted for Jno. Goldie Walker, London. Purchased at the sale of the Viscount Clifden, 1893. Engraved in mezzotint, 1836, by James Scott, and in line by S. Sangster, 1853.

Presented by Mr. S. P. Avery, New York, 1895.

On panel, 9½ x 9½.

Casilear, John W. See No. 253.

262. DISTANT VIEW OF THE CATSKILLS.

Presented by Mrs. Rebecca A. Goldsmith, niece of the artist, 1897. Signed and dated, 1891. On canvas, 44½ x 29½.

Kyle, Joseph.

Born in Ohio, 1815; died at New York, 1863. Spent his childhood in that State and in Kentucky. At the age of twenty went to Philadelphia and entered the studio of Thomas Sully, afterward with Bass Otis. He established a studio of his own in the Quaker City; later he re-

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moved to New York, where he painted portraits and historical pictures, and was soon after elected Associate of the National Academy of Design.

263. PORTRAIT OF A LADY. 1861.

Presented by Mr. William Magrath, 1895.

On canvas, 10½ x 12½.

Leslie, Charles Robert.

Born of American parents, at Clerkenwell, London, October 11, 1794; died, London, May, 1859. His father, a watchmaker of Philadelphia, returned to America in 1800, and on his death, 1804, Charles was apprenticed to a bookseller, but in a few years he was enabled to return to London, where he became a student at the Royal Academy (1813). Although his first pictures were meritorious, it was not until his return from the continent, in 1817, that he displayed his special talent in the picture of "Slender, and Anne Page." Two years later he exhibited his "Sir Roger de Coverley" (Marquis of Lansdowne), which left him without a rival in this class of subjects. He became an A. R. A. in 1821, and R. A. in 1826. In 1833 he accepted the professorship of drawing at West Point, but held the position only a few months. Returning to England, he painted two historical pieces for the Queen, "The Coronation," 1838, and "The Baptism of the Princess Royal." He was professor of painting at the Royal Academy from 1847 to 1852.

264. PORTRAIT OF DR. JOHN WAKEFIELD FRANCIS.

Born, 1789; died, 1861. His father was a German, who came to this country after the close of the Revolution and settled in New York, where his son was born and died. He was apprenticed to a printer, but subsequently entered Columbia in 1807, and was graduated 1809. He soon began the study of medicine in the office of Dr. Hosack, whose partner he was until 1820. He visited Europe in 1816, and during his stay he studied under Abernethy. On his return he devoted himself to the practice of his profession and to literature. He was active in the interests of the New York Historical Society, the Lyceum of Natural History, the Woman's Hospital, the State Inebriate Asylum, the Typographical Society, and other public institutions. His taste in art was fine, and young artists always found in him a friend. He was the first President of the New York Academy of Medicine, the author of many professional works and "Old New York, or Reminiscences of Sixty Years," and was looked upon as an oracle in matters relating to his native city. 1816.

Presented by the Hon. John L. Cadwalader, 1896. Signed.

On panel, 11½ x 15½.

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GALLERY 6

THE HENRY G. MARQUAND COLLECTION OF OLD MASTERS AND PICTURES OF THE EARLY ENGLISH SCHOOL

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GALLERY 6.

COLLECTION OF

OLD MASTERS AND PICTURES

OF THE EARLY ENGLISH SCHOOL

Presented to the Museum by Mr. Henry G. Marquand.

Hogarth, William.

Born at London, 1697; died there, 1764. He was apprenticed at an early age to a silver plate engraver, and when twenty-three years old set up in business on his own account. Amongst other works of the kind he engraved twelve plates for Butler's Hudibras. He entered the school of Sir James Thornhill, Serjeant-painter to the king, whose daughter he married clandestinely in 1729. The work which first established his fame was the series of the "Harlot's Progress," which was immediately followed by the "Rake's Progress," now in the Soane Museum. These works are similar in scope and design to the "Marriage à la Mode" series purchased from the Angerstein collection by the National Gallery, London, 1824. The engravings made by Hogarth from these pictures brought him both money and fame.

265. MISS RICH BUILDING A HOUSE OF CARDS.

She is dressed in white, with a white cap upon her head, and seated at a table building a house of cards. From the collection of C. H. Hawkins. Engraved in 1786, by M. Knight.

On canvas, 24½ x 29½.

Molyn, Pieter de (the Elder).

Born at London before 1600; died at Haarlem, March 23, 1661. Dutch School. Landscape painter. Entered Haarlem Guild in 1616, dean in 1633. Painted flat, and hilly landscapes, with great truth; col-

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oving warm and forcible ; skies of great transparency. He also painted military scenes.

A good picture by him of two cottages with rich woods, is in the Berlin Museum.

266. LANDSCAPE WITH COTTAGE.

Signed and dated, 1620. On panel, 21¼ x 14½.

Hoogstraaten, Samuel van.

Born at Dort, 1627; died there, 1678. He was a pupil of his father, Theodore van Hoogstraaten, and afterwards of Rembrandt, at Amsterdam. He occasionally painted landscapes and still life, but his greatest successes were in portraits, which he at first executed in the dark and vigorous style of Rembrandt, but afterwards changed to a more clear and agreeable manner, much to the advantage of his immediate popularity, but not of his permanent fame.

267. PORTRAITS OF A GENTLEMAN AND LADY.

Each about thirty-five years of age, seated at a table covered with red tapestry. The man, wearing a soft ruff and black habit, is turned to the left, looking to the front, his left arm thrown over the back of his chair. The right hand resting on the table holds a string of pearls; head uncovered, hair light brown, with close cut beard. The lady is seen in front view, wearing a close white linen cap, a stiff ruff, cuffs and brown dress; her hands hold an open book which rests upon the table. Purchased from M. Sedelmeyer, Paris.

Signed and dated, 1642. On canvas, 35¾ x 45¾.

Tiepolo, Giovanni Battista. See No. 126.

268. ESTHER BEFORE AHASUERUS.

"And it was so, when the King saw Esther the Queen standing in the court, that she obtained favor in his sight; and the King held out to Esther the golden sceptre that was in his hand."—*Esther* v, 2.

On canvas, 50¼ x 17 5/16.

Moroni, Giovanni Battista.

Born at Bondo, near Albino, Province of Bergamo, 1525; died at Brescia, 1578. Pupil of Moretto. Giovanni Battista Moroni was a painter without honor in his own country, and when the people from Bergamo came to Titian to be painted, he used to refer them to their own countryman. No better face painter, he would tell them, existed. Moroni was not a poet in the true sense of the word, but a consummate painter. Yet, now and then, he surpassed himself and pierced the surface till he reached the soul of the sitter.

269. PORTRAIT OF A MAN.

Half length, nearly front view, turned a little to the right; he is gloved and clad in a fur-trimmed coat, holding in his left hand an open letter. On canvas, 29 x 37¾.

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Holbein, Hans (the Younger).

Born at Augsburg, 1497; died at London, 1543.

A drawing of the year 1509 is the earliest known work of this painter. He was instructed by his father. About 1516 he removed to Basle. The works which have been ascribed to him in that city are innumerable. In 1517 he was called to Lucerne to decorate a house which was still in existence in 1824; in 1519 he entered the Guild of Painters at Basle, and formed his friendship with Boniface Amerbach. Holbein's portrait of this friend is one of his very best; the "Fountain of Life," now at Lisbon, in the palace of the King of Portugal, was also painted this year. In 1521 he decorated the Rath House or Town Hall. It was at this time that he painted a portrait of Erasmus; a life size picture of "Christ lying in the Tomb," and "Holbein's wife and children," representing Franz, the son of the widow Schmid, whom he married, and his own son Philip. The mother is a coarse-looking, unattractive woman. It is said that Holbein was driven from Basle by his wife's temper, but that he contributed to her support at all times.

His "Madonna," at Darmstadt (the better known copy of which is at Dresden), is one of the great religicus pictures of the world. Soon after its completion Holbein went to England, bearing a letter of introduction from Erasmus to Sir Thomas More, who at once received him with kindness. 1527 was the year in which Henry VIII fell in love with Anne Boleyn. This was the first year of Holbein's occupation in England, but he does not appear to have entered the King's service until after 1530. In the meantime he painted Sir Thomas More's family and friends, among them, Archbishop Warham and Sir Henry Gilford, both fine and important pictures. In 1528 he painted Sir Thomas and John Godsalve, on the same panel, now at Dresden; and the astronomer, Kratzer, now in the Louvre. Holbein returned to Basle in 1530, and completed the frescos in the Town House. This being done, he returned to England. The superb portrait of George Gyzen, at Berlin, was painted in 1532. After 1533 Holbein rarely dated his pictures, and there is no authentic portrait by him of Anne Boleyn, or her daughter, the Princess Elizabeth, although Holbein painted many portraits of the Royal family.

270. PORTRAIT OF ARCHBISHOP CRANMER.

Wearing a long forked beard, clad in a black furred gown, with a black cap on his head, he is standing upright behind a table covered with green cloth, on which are placed an hour glass, a book, and a sheet of paper, on which is inscribed in finely formed characters the Latin version of the fifth chapter of 2d Corinthians. On the seal is a coat of arms, with a Bishop's or Archbishop's crozier; behind it, the armorial bearings, although somewhat indistinct from the small size of the seal, are obviously those of Cranmer, impaling the Episcopal Arms of the See of Canterbury. The date, 1539, is painted in the

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left-hand lower corner of the picture. From the collection of Mr. Jesse of Bathofarn Park, Ruthin, North Wales.

Dated, 1539. On panel, 34⅛ x 46¾.

Dyck, Sir Anthony van. See No. 289.

271. PORTRAIT OF A LADY.

Standing three-quarters to the left, front view, wearing a rich embroidered dress, a ruff and cuffs. Her hair is dressed with pearls, and she has a triple row of pearls over her shoulders, falling in a loop on her breast; her right hand is on the arm of a red chair, the left falling naturally holds a black feather fan attached by a gold chain to her girdle; rings are on the thumb of the right hand and on the forefinger of the left hand; a red curtain above. Three-quarters length. Purchased in London in 1888. Exhibited by P. P. Roupell, at the Royal Academy in 1875. On panel, 37 5/16 x 48½.

Vinci, Leonardo da.

Born at Vinci, Val d'Arno, near Florence, in 1452; died at the Château de Clot, or Cloux, near Ambroise, May 2, 1519. Florentine School, pupil of Andrea del Verrocchio, with whom he was associated as late as 1476. The bright angel which he painted in his master's picture of the "Baptism of Christ," Florence Academy, and the Medusa Head at Uffizi attributed to him, are the only extant works of the earlier period of his life, which closed in 1483. Lodovico Sforza, Duke of Milan, appointed him court painter, director of the newly founded Academy of Arts, general organizer of fêtes in which art played a conspicuous part, and manager of all enterprises in which a knowledge of hydraulics, engineering, and general science was necessary. For the Duke he executed the famous wall painting of the "Last Supper" (1495-98), in S. M. delle Grazie, and modelled an equestrian statue, never cast, of his father, Francesco Sforza. When Lodovico was overthrown by the French (1499), and sent to France to die in a dungeon at the Castle of Loches, Leonardo returned to Florence, thence to Venice, and (in 1502) he visited the fortresses of the principal cities of the Romagna as military engineer to Cæsar Borgia. Between 1503 and 1505 he produced the famous Cartoon of the Battle of the Standard, from which he was to have painted a fresco in the great hall of the Palazzo Vecchio, at Florence. In October, 1507, Leonardo once more established himself in Milan, until 1514, when he accompanied Giuliano de' Medici to Rome to assist at the Coronation of Leo X. In 1516 he went to France, at the invitation of Francis I, and spent the last three years of his life in the King's service.

272. PORTRAIT OF A LADY.

Half-length, full-faced portrait of a young lady, with a wreath of foliage round her head, and holding in her hands a salver of fruit. She

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has long, flowing golden hair, and is attired in a rich dress of Italian, fifteenth century fashion.

There can be little doubt that this most admirable and unique picture should be referred to Leonardo's early period, *i. e.*, that it was executed at Florence before his removal to Milan, consequently anterior to 1483-85. It was formerly in the possession of Lord de Ros, and afterwards in that of Lord St. Leonard, at Boyle Farm, Thames Ditton, near London; Boyle Farm, with its furniture and collections complete, having been purchased by the latter from Lord de Ros about 1830–40. On panel, 14 $\frac{5}{16}$ x 18 $\frac{3}{8}$.

Rubens, Peter Paul. See No. 21.

273. Susannah and the Elders.

On the left, in a crouching attitude, is seen the startled Susannah, about whose figure is draped a fur-trimmed mantle. On the right the two Elders, one in the act of stepping over a balustrade, the other reaching eagerly forward grasps the branch of a small tree, from which is suspended a black gown. A pet spaniel bounding up the steps sounds the note of alarm. Every object in the picture is finished with exquisite care, and the whole surface is glowing with color.

This admirable little picture belongs to the mature period of the great master; it is of the most perfect development of his art, and entirely by his own hand. The Susannah is a portrait of his second wife, Helen Fourment, who was so frequently his model. As Rubens married her in 1630, and died in 1640, there can be no doubt that the picture was painted some time during those ten years.

Rubens painted this subject of Susannah and the Elders many times. Five examples are described by Smith, and some of them have been engraved. The present work is, however, a different composition from any of these, and does not seem to have been engraved or reproduced in any other way.

Two pictures of this same subject are mentioned, but not in any way described, in the inventory of Rubens' works of art, which remained on his hands until his death; and it may reasonably be surmised, since this picture contained a portrait of his wife, that it was one of those specially retained by the artist himself.

There is no record of the provenance of this picture.

Signed. On panel, 25¾ x 18½.

Rembrandt Van Ryn.

Born at Leyden, 1607; died at Amsterdam, 1669.

He was son of Harman Gerritzoon, a prosperous miller of Leyden. Having studied with Van Swaenburgh and Pieter Lastman, he established himself in 1630 at Amsterdam, and soon after married Saskia van Ulenburg. He was successful but improvident, and had frequent

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struggles with the bailiff. Late in life he married a second wife, Hendrickie Stoffels, who had been a servant in his family. His fame as an etcher almost equals his fame as a painter. For strength, truth, handling, and chiaroscuro, he has never been surpassed.

274. Portrait of a Man.

Head or "three-quarter" portrait of a man wearing a black slouched hat. This striking and beautiful picture is in Rembrandt's latest and most excellent manner, having been painted four years previous to his death. The man has a somewhat emaciated face, with long, flowing hair. He is seen standing in full face, the black hat casting a shadow over the upper part of his countenance, from which his cavernous, melancholy eyes look at the spectator with an intense dreamy expression. He wears a rich golden brown gaberdine, and the entire figure is detached dark on a luminous background.

This picture came from the collection formed by Sir William Knighton, Bart., physician to King George IV.

Sir William Knighton, besides being a very eminent medical man, was an accomplished amateur artist. He was a personal friend of George IV, whilst Prince Regent, and his principal adviser in the formation of the collection of Dutch pictures at Buckingham Palace, now the property of the Crown.

His own collection was kept intact until within a few years, when it was sold at the death of his son, who left no successor; the baronetcy becoming extinct.

Signed and dated, 1664. On canvas, 24⅜ x 27⅝.

Ruisdael (Ruysdael), Jacob Van.

Born at Haarlem, about 1625(?); died there, 1682. Son and pupil of Izack Van Ruisdaël; probably also pupil of his uncle Salomon Van Ruisdaël. Became the greatest landscape painter of the Dutch School.

In 1648 he joined the Guild of St. Luke, at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. He was little appreciated by his contemporaries, and gained but a scant maintenance by his art. The figures introduced in his landscapes are by Berchem, Adrian Van de Velde, Wouwerman, Lingelbach, Vermeer, and Eglin Van der Neer. Ruisdaël was an admirable etcher.

275. Landscape.

A pool surrounded by a rocky margin, from which the water has found a channel, through which it passes away to the left; in the centre, on the bank of the pool, are two men driving sheep; on the right and left are groups of trees, and above a bright sky with fleecy clouds. Purchased from M. Sedelmeyer in 1886.

Signed. On canvas, 50½ x 38¼.

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Rembrandt Van Ryn. See No. 274.

276. THE MILLS.

A sombre landscape of a warm, brownish tone, possessing the unmistakable qualities of this consummate artist. Heavy with rain, the dull, gray clouds are reflected in the waters of the canal, and hang over the distant landscape, shadowing almost to obscurity the long line of mills that border the artificial stream. But the old red mill, which stands in the foreground, with its tiled roof, massive walls and arched gateway, the moving figures, the quay, and the boats which drift upon the waters of the canal, dwell, like Rembrandt himself, in a perpetual golden glow, despite the heavy atmosphere of the low lands of Holland. This is a rare and extraordinary work. "The old mill, in which Rembrandt was born," is inscribed upon the back of this picture.

On canvas, 21½ x 26¼.

Rembrandt Van Ryn. See No. 274.

277. PORTRAIT OF A MAN.

He is about 36 years of age, with beard and mustache, the body turned three-quarters to the right, face front; his long black hair falling on both sides of his wide, flat linen collar, which is seen in shadow on the left with the corner turned up; he wears a hat with wide brim and high crown; his left hand with embroidered cuff is faintly seen thrust in a fold of his black habit. Painted, according to Dr. Bode, about 1640. Purchased from the Marquis of Lansdowne in 1883. Bust. Life size.

Signed. On canvas, 24¾ x 30¾.

Rembrandt Van Ryn. See No. 274.

278. THE ADORATION OF THE SHEPHERDS.

A picture similar to that in the National Gallery in London, with some differences. Purchased in London in 1887.

Signed and dated, 1641. On panel, 20 7/16 x 24⅜.

Netscher, Caspar. See No. 13.

279. THE CARD PARTY.

In a handsome apartment are two gentlemen and two ladies at a table covered with red tapestry. One lady, seated on the right, in a red dress, is sorting her cards, while a gentleman standing behind her watches her hand; on the left stands another lady in rich yellowish brown dress, playing with a little spaniel which lies on a chair; another gentleman is in the rear behind the table. Four figures, full length. Engraved by Lepicié, entitled *Le Jeu de Piquet.* From Julienne sale, 1767, Randon de Boisset sale, 1777, Montribloud sale, 1784, Colonel Hugh Baillie sale, 1858. Purchased from M. Sedelmeyer. Smith, *Catalogue Raisonné,* IV., No. 10.

On canvas, 17¼ x 19.

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Sorg (Zorg), Hendrik Maertensz.

Born at Rotterdam, 1611; died there, 1669 or 1670. Real name, Hendrik Maertensz Rokes. *Genre* painter; pupil of William Buiteweg; formed himself after the works of Brouwer, though more dull and heavy in color. He represented peasant scenes, conversations, and kitchen interiors, with genuine feeling for nature, good drawing, and careful execution.

280. A KITCHEN.

Two women, in a large room lighted by a window to the left, are engaged in culinary operations; the one standing on the left is paring turnips at a table, the other is kneeling, cleaning fish; kitchen utensils are on the left and on the wall behind. From the sale of W. H. Aspinwall, 1886.

On panel, 17⅛ x 20¼.

Gainsborough, Thomas, R. A. See No. 315.

281. A GIRL WITH A CAT.

Evidently a portrait. She is about 10 years of age, and is seen standing, her figure relieved against the trunks of a group of trees which serve for background. She is clad in a single white garment or chemise, her arms and legs half bare, her feet shod with sandals; a red mantle lies on the ground at her left; her left hand is raised to her head; a large cat is on her right, and a bit of sky above. She seems to be about to take a bath. Full length. Purchased in 1887, from the Executors of Sir Francis Bolton.

On canvas, 46¾ x 58⅛.

Turner, Joseph Mallord William.

Born in Maiden Lane, Covent Garden, London, 1775; died, 1851. He was the son of a barber, and his father intended him for his own profession. Of regular literary or moral education he seems to have had next to none. More than most boys, he was thrown back upon the influences of his surroundings, from which he never entirely freed himself. Of his earliest sketches, made in pencil and india ink when he was a boy, a large proportion consists of careful studies of stranded boats, and different parts of old Dutch shipping. He hired himself out every evening to wash in skies in india ink in other people's drawings, at half a crown a night, getting his supper into the bargain. It was in water color that Turner first painted. By 1789 he began to paint in oils, and this great genius, who now holds the first place in English landscape art, entered the Royal Academy as a student, at the age of thirteen, and under the prevailing influence of the day studied the works of Claude Lorrain, the Poussins, Salvator Rosa, and other classical painters. A close observer and diligent student, nature early revealed to his mind an illimitable source of glorious

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truths, which left no room for influences, methods, or conceits, other than those which his unerring accuracy of perception led him to formulate for the perfect rendering of material loveliness with unrivaled precision. Ruskin says: "The great distinctive passion of Turner's nature—that which separates him from all other modern landscape painters—is his sympathy with sorrow, deepened by his continual sense of the power of death. Colossal in power, he was also tender and delicate in harmony of tint and subtlety of drawing. He had a perfect grasp of English scenery, and shrank from no labor in expressing details. His Yorkshire drawings are peculiarly rich and varied in composition, the rock and hill forms being marvelously accurate, while his skies and effects of mist are exquisitely rendered. Glorious in conception—unfathomable in knowledge—solitary in power—with the elements waiting upon his will, and the night and morning obedient to his call, sent as a prophet of God to reveal to men the mysteries of a universe; standing like the great angel of the Apocalypse, clothed with a cloud, and with a rainbow upon his head, and with the sun and stars given into his hand."

282. SALTASH.

The river Tamar in the foreground, with a barge at a dock on the left, and on the right a boat half drawn on shore. A large building extends across the canvas bearing the sign "Beer House;" on the wall at the right is scrawled, "England expects every man to do his duty." Through a square opening or gateway in the building are seen a street, market, etc. The scene is enlivened by groups of men, women, sailors and horses. Painted about 1812-14. Purchased in 1851 by John Miller, of Liverpool, for 300 guineas. A letter from John Ruskin, dated November 22, 1852, says: "I once bid up to £300 for it, but it went higher, and I had no more to give." Mr. Miller exhibited it at Manchester in 1857, and at his sale in 1858 it was bought in at £430, by his daughter, who exhibited it in 1885, at the Royal Academy. Purchased in 1886.

Signed. On canvas, 47⅜ x 35¼.

Reynolds, Sir Joshua, P.R.A. See No. 5.

283. PORTRAIT OF LADY CAREW (Daughter of Lord Carew).

Bust; life size. The head turned to her left. She is dressed in a white linen robe, open at the neck. Round her waist is a silk sash of pale blue. The background is sky, with light, silvery-gray clouds.

On canvas, 24⅜ x 29.

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Rubens, Peter Paul. See No. 21.

284. PORTRAIT OF A MAN.

Half length, standing; three-quarters to the right; hair light brown; pointed beard. He wears a black dress with a ruff; the right hand, falling naturally, holds his gloves, the left rests on the back of a chair near which he stands. This picture belonged to Lord Methuen, and is mentioned in *The English Connoisseur*, London, 1766, I, 36. Exhibited at the Royal Academy in 1877. Purchased from Lord Methuen in 1886. Half length. On canvas, 28¼ x 41.

Rubens, Peter Paul. See No. 21.

285. PYRAMUS AND THISBE.

Thisbe, discovering her lover lying dead, attempts to take her own life by falling on a sword. Cupid hastens away, horrified at the sight. Above are three Loves in the branches of a tree; on the left is a monument, with a sculptured lion on a pedestal. Purchased through Eugene Benson, from a private collection, near Venice.

Signed. On canvas, 38⅛ x 50⅝.

Leyden, Lucas van.

Born at Leyden in 1494; died there, 1533. He was remarkably precocious, having etched plates from his own designs at the age of 8 or 9 years; at 12 to 14 he produced works that are still highly esteemed. A warm friendship existed between him and Albert Dürer, which was never interrupted by professional jealousy. He painted in oil, distemper, and on glass, succeeding equally well in historical subjects, landscape and portraits. His engravings on copper gave him a rank beside his great contemporaries, Dürer and Marc Antonio.

286. CHRIST PRESENTED TO THE PEOPLE.

In a public square of the city of Jerusalem is a raised scaffold or platform, on which the Saviour is seen in a group of six persons, two of whom draw aside the purple robe and show him to the people. In the foreground, groups of persons in richly colored costumes fill the street below, witnessing and commenting on the scene. The windows of the houses which surround the square are filled with spectators. It was formerly in the possession of Baron Carondelet, Spanish Governor of the province of Louisiana, and was purchased from a descendant of the family. It would seem from an ancient document accompanying the picture that it was from the sale of the Prince de Conti, and that it is the original of the picture in the Belvedere Gallery, Vienna, which in the old catalogues was attributed to this artist, and in the more recent catalogues is called a *Copy*. There is an old engraving of this picture by Lucas van Leyden himself, dated 1510.

On canvas, 17¾ x 10¾.

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Crome, John (called Old Crome).

Born at Norwich, 1769; died there, 1821. He began life as a doctor's boy, and afterwards was apprenticed to a coach-painter. He took to landscape-painting without having had any professional training, and settled at Norwich, where in 1805 he founded the Norwich Society of Artists. He was never in London except on hasty visits, spending his entire life in his native town. He had a son and a brother, both artists.

287. HAUTBOIS COMMON.

In the centre is a clump of trees, through which a cart is approaching, drawn by two horses, driven by a peasant; among the trees are seen a cottage and enclosure; on the left, a meadow and low country; and in the centre, bright clouds, with darker ones on each side; two donkeys stand beneath the trees. From the Sherington, Ellison, and Albert Levy collections. Exhibited at the International Exhibition, London, 1862, by Mrs. Ellison. Purchased from M. Sedelmeyer, in 1888.

On panel, 34 x 21½.

Constable, John, R. A.

Born at East Bergholt, in 1776; died at London, 1837. His style was very broad and powerful, and his landscapes are possessed of a noble quality which reveals the beauty of English cultivated scenery in the most charming manner, and his landscapes, in which mills, weirs, and dykes are prominent features, often glisten with the early morning dew, or, wet with rain, sparkle in the sunlight bursting through the storm clouds in the sky. He was both vigorous and realistic; strong in his originality, yet refined and cultivated in his mind. His pictures possess a quality which fill a place unoccupied by any other English landscape painter, and they have done much to form the style of the modern French landscape school.

288. A LOCK ON THE STOUR.

An old timber lock, through which a boat is passing from the higher to the lower level, occupies the middle foreground of the picture. In the bow of the boat one man is tugging at a rope, and two other men are engaged opening the gate of the lock; on the left the country is flat, bounded by low hills which encircle the church whose square tower marks the place where the village stands. Cumulous clouds fill the sky, and a group of old oaks with their massive foliage shadow the canal which passes underneath their branches.

Exhibited at the Royal Academy in 1824, and sold on the first day of the exhibition for £157 10s. It is engraved in Constable's Works, also on wood in Brock-Arnold, *Life of Constable*, p. 78. This picture was in the possession of Lucas, who engraved the 22 prints in *Various Subjects of Landscape* . . . by John Constable, London, in 1833, and was purchased from Alfred Lucas, brother of the engraver.

Signed. On canvas, 46¼ x 51.

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Dyck, Sir Anthony van.

Born at Antwerp, 1599; died in London, 1641. The most distinguished of Rubens' pupils. Is one of the many great artists whose gifts showed themselves almost from birth. He was the son of a glass painter; at ten he had already begun to paint; at fifteen he had entered Rubens' studio; and at nineteen he was himself a "master."

For five years (1620-25) he was traveling and painting in Italy, with letters of introduction from Rubens, and on his return to Antwerp he at once became the court painter of his time. Queens visited him in his studio, and the nobility of three nations considered it an honor to be painted by him.

He twice visited London, in 1620 and in 1627, before he finally settled there in 1632.

On his first presentation to Charles I, he obtained permission to paint the king and queen. He was appointed painter to the court, was knighted, and received a pension of £200. A town house was given him at Blackfriars and a country house at Eltham.

He always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment that few princes were more visited or better served.

For seven years Van Dyck worked at the portraits of the English aristocracy with indefatigable industry. Nearly half of all his known pictures are in England (a large collection of them was brought together at the Grosvenor Gallery in 1887), but in the National Gallery he is at present incompletely represented. There are no pictures there either of women or of children, in both of which he excelled.

The last two years of his life were mainly spent in traveling with his young wife, the granddaughter of Lord Ruthven. He died when only forty-two, and was buried in the old Church of St. Paul's.

Van Dyck was essentially the painter of princes, distinguished by the indelible mark of courtly grace and refinement which he gave to all his sitters.

289. JAMES STUART, DUKE OF RICHMOND AND LENOX.

He is represented standing in an easy attitude, with the left hand resting on his hip, and the right hand on the upturned head of a large greyhound. The figure is three-quarters to the left, with face turned to the front; his long blond hair falls in curls over his sloping shoulders, and the large pointed lace collar which is about his neck, partially conceals a broad blue ribbon, from which is suspended a gold locket. The dress is of rich figured black silk, with a large silver star embroidered upon the left sleeve. The stockings are white and the shoes, dark, with large ornamental rosettes. Engraved, 1773, in mezzotint, by R. Earlom, and in line by Houbraken.

Purchased in 1886, from Lord Methuen. Smith, *Cat. Rai.*, V. No.

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594. Mentioned in the *English Connoisseur*, London, 1766, I. 20, as belonging to Paul Methuen. On canvas, 48¾ x 83⅝.

Constable, John, R.A. See No. 288.

290. THE VALLEY FARM.

Situated on the bank of the Stour, and known as "Willy Lott's House." The house occupies the centre of the picture and is illumined only by a glint of light which penetrates the group of heavy, dark oak trees which overshadow the whole place. Some cows have wandered down into the stream, and two boats are there containing figures. At the left are some rocks and heavy timbers with brush, which border the stream and lead on to a hill in the middle distance. The sky is filled with silvery-gray clouds. "Flatford Mill," the property of the painter's father in East Bergholt, Suffolk, was near this place.

Constable painted this subject several times. The one in the National Gallery in London was in the Vernon Collection, and was engraved by J. C. Bentley.

Signed. On canvas, 45¼ x 53¾.

Velazquez, Diego Rodriguez de Silva y. See No. 54.

291. QUEEN MARIANA OF AUSTRIA.

Second wife of Philip IV. She had been betrothed to Don Baltasar Carlos, son of Philip IV, whose portrait is described (see No. 307); but after the death of the son she married his father, who was also her uncle. She is about 24 years of age, and is seen nearly in front, with an enomous head dress composed of her own hair, arranged in ringlets, the ends of which are tied with red ribbon; over the ringlets on her left falls a red and white plume; her dress is court mourning, consisting of black silk, with silver ornaments arranged in stripes, the skirts distended by enormous hoops; her right hand is on the back of a chair. A similar portrait, but full length, is in the Belvedere Gallery at Vienna. Formerly in the Duncan Collection. Purchased through Martin Colnaghi, London. On canvas, 38½ x 29$\frac{7}{16}$.

Masaccio, Tommaso Guidi.

Born at Castel San Giovanni, 1402; died at Rome in 1428 or '29. He is supposed to have been the pupil of Masolino de Panicale, at Florence, and to have assisted that master in his works. He went to Rome, where he died in about his 27th year.

292. A MAN AND WOMAN AT A CASEMENT.

The woman is in the corner of a room before a window, at which the face of a man is seen looking in; her dress consists of a crimson velvet bodice with brown sleeves, and a quaint head dress of crimson stuffs; her hands are clasped before her body; both faces are in profile. The coat-of-arms is that of Portinari, founder of the Hospital at Florence. Purchased in Florence about 1829 by Thomas J. Sanford.

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who bequeathed his fine collection of Italian pictures to Lord Methuen. Purchased in 1883 from Lord Methuen.

On panel, 16⅛ x 24¾.

Leyden, Lucas van. See No. 286.

293. JOSEPH'S COAT.

This is one of a series of tempera paintings on linen, illustrating the history of Joseph, which was seen by Van Manden in a house at Delft, as is specially recorded by him in his life of the Dutch Master ('Het Leven der 'Schilders, etc.). He there notes the injury to the set of decorative canvases as being caused by the damp atmosphere of Holland. This picture is of peculiar interest, as being one of the very few among his paintings that are authenticated by documentary evidence.

"And he knew it, and said, *It is* my son's coat: an evil beast hath devoured him: Joseph is without doubt rent in pieces."

This picture belonged in 1766 to Lord Methuen, and in 1886 passed from Lord Methuen's collection at Corsham, into that of Mr. Marquand, of New York. Mentioned in *The English Connoisseur*, London, 1766, I. 36.

On linen, 56½ x 67¼.

Vermeer (Van der Meer van Delft), Johannes.

Born at Delft, 1632; died there, 1675. Portrait, *genre*, landscape, and still-life painter. Pupil of Karel Fabritius, and further developed under the influence of Rembrandt. Master of the Guild of Delft in 1653, and was its dean in 1662, '63 and 1670, '71. One of the greatest colorists, excelling in admirable light effects.

294. A YOUNG WOMAN OPENING A CASEMENT.

A white kerchief covers her head, falling on her shoulders; her left hand holds a small pitcher, which stands in a basin on a table at her left; a map hangs on the wall behind. Purchased in 1887, from M. Pillet, Paris, who had it from an Irish nobleman.

On canvas, 15⅜ x 17½.

Teniers, David (the Younger). See No. 36.

295. LANDSCAPE.

On the right, near the edge of a wood, two men stand on a rocky ledge; one wears a blue coat; the other, a brown dress and a red cap, and leans on a stick; a church spire is seen above the trees in the distance on the left; the sky is cloudy. Formerly owned by E. Smith, Esq., of Canterbury. Exhibited at the Royal Academy, 1888, by J. Humphrey Ward, Esq.

On panel, 8 7/16 x 6⅜.

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Cuyp (Kuyp), Albert (Aelbert).

Born at Dordrecht, 1606; died there, 1691. This highly gifted painter was from early infancy associated with, and attracted by, the beauties of graphic imitation; his father, Jacob Gerritz Cuyp, an artist of no inconsiderable talent both in portraiture and landscape, was one of the founders of the Academy of Painting at Dort, and it was from him that Albert received his first instructions, and in his early works may be traced the style of his father. England appreciated and purchased his works long before his own countrymen recognized his ability.

296. LANDSCAPE WITH CATTLE.

Signed. On panel, 41¾ x 31.

ARTIST UNKNOWN.

Dutch School.

297. A BURGOMASTER.

With short gray hair, beard and moustache, seated three-quarters right, at a table, writing; he wears a narrow ruff, with a fur tippet crossing his breast and falling over his knees on the left; his gloves in his left hand, and writing implements are on the table. Purchased from the Brinley family, Philadelphia. Kneepiece.

On panel, 29½ x 41¼.

Eyck, Jan van.

Born at Maaseyck about 1390; died at Bruges, 1440. The brothers Hubert and Jan van Eyck are distinguished as being the inventors of Oil Painting. The chief credit is usually given to Jan, but probably Hubert has the better claim. Jan was by 24 years the younger of the two. They resided chiefly at Ghent and Bruges.

298. VIRGIN AND CHILD.

The Virgin, dressed in a long scarlet robe, stands in a niche of richly sculptured gothic architecture, looking tenderly down upon the Child which she holds against her breast. On the border of the canopy above her head is inscribed, " Domus Dei est et porta cœli " ; beneath is " Ipsa est quam preparavit Domus filio Dñi mei." King of Holland sale, 1850. Exhibited at Manchester, 1857, and at the Royal Academy in 187--, by A. J. Beresford Hope. Described in Waagen, *Art Treasures*, IV, 190.

On panel, 11½ x 22.

Teniers, David (the Younger). See No. 36.

299. THE GOOD SAMARITAN.

Copy after Bassano, *Da Ponte*. Landscape. The wounded man lies prostrate, while his limbs are bound with a long bandage by the Samaritan. Engraved by Q. Boel in *Teniers Gallery*. The Duke of Marlborough sale, 1886. On panel, 8¾ x $6\frac{5}{16}$.

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Teniers, David (the Younger). See No. 36.

300. LANDSCAPE.

Copy after Bassano, *Da Ponte.* In the foreground is a flock of sheep with a goat; on the left, a man resting with his dog; on the right, a boy in red dress with three lambs; a cottage in the middle distance. Engraved by Q. Boel, in *Teniers Gallery.* Duke of Marlborough sale, 1886. On panel, 8¾ x 6$\frac{5}{16}$.

Hals, Frans. See No. 22.

301. PORTRAIT OF A MAN.

Figure and face a little to the left, the right hand resting upon the hip, the left holding a broad-brimmed felt hat. From the collection of the late Rt. Hon. the Earl of Buckinghamshire.

Signed. On canvas, 33½ x 42⅝.

Jansen, Cornelis Van Ceulen (Keulen).

Born at Amsterdam (?) about 1590; died, between 1662 and 1664. First style thoroughly Dutch, afterwards mingled with Flemish influence, through Van Dyck, with whom he painted for eight years at Court of Charles I. Went to England in 1618, reign of James I, and remained until 1648, when he settled at Utrecht.

302. PORTRAIT OF A LADY.

She is seen three-quarters right, the face in front view, her light hair falling in ringlets as far as her shoulders and adorned with a string of pearls. She has pearl earrings, and a double pearl necklace, with a small pendant attached; a wide, stiff, embroidered, close-fitting, linen collar covers her shoulders and is fastened with a black rosette on her breast; her right hand is held before her waist; she has a pearl bracelet, a ring on her thumb, and cuffs corresponding to her collar. Purchased in London in 1883. Bust.

Signed. On canavs, 24¼ x 30⅞.

Oüens, Jurian.

Born at Amsterdam, 1620; died, 1678. He is said to have been a pupil of Rembrandt, and was skilled chiefly in night scenes and in portraits.

303. PORTRAIT OF A LADY.

She is seen to the knees, standing beside a table covered with red tapestry, on which her left hand rests, holding a closed book; she is in nearly front view, and wears a close white linen cap, stiff ruff and black dress; her left hand, before her body, holds her gloves. Signed *J. Oüens f. A.*, 1650. Purchased in Holland about 1838, by Mr. Brinley, of Philadelphia, from whose family it was acquired in 1883.

On canvas, 37¾ x 49¼.

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Velazquez, Diego Rodriguez de Silva y. See No. 54.

304. VELAZQUEZ.

Three-quarters left, with black hair, dark habit, and narrow linen collar. Grayish background. From one of the royal palaces of Spain. Purchased from the Prince of Peace. Brought to London by Mr. Buchanan, who sold it in 1814 to the Marquis of Lansdowne.

On canvas, 20⅜ x 26⅜.

Hals, Frans. See No. 22.

305. THE WIFE OF FRANS HALS.

On canvas, 30¾ x 38⅜.

Velazquez, Diego Rodriguez de Silva y. See No. 54.

306. OLIVARES.

Three-quarters left, wearing a *golilla,* or stiff linen collar, and a black dress, over which is a cloak partly concealing the green cross of Alcantara on his breast. From the gallery of the Prince of Peace. Brought from Spain in 1813. Sold by Mr. Buchanan to the Marquis of Lansdowne.

On canvas, 20⅜ x 26⅜.

Velazquez, Diego Rodriguez de Silva y. See No. 54.

307. BALTASAR CARLOS.

Eldest son of Philip IV. A boy, 10 years of age, turned three-quarters to the left, with bare head, hair dressed smooth and falling on his *golilla,* or wide, stiff linen collar; his black dress is richly embroidered with silver, and a scarf crosses his breast. From the collection of the Earl of Besborough. Sold, 1848, to Lewis Jarvis Banker, King's Lynn, Norfolk; then to Colnaghi, from whom the picture was purchased.

On canvas, 15⅞ x 20⅜.

Hals, Frans, *attributed to.* See No. 22.

308. PORTRAITS OF TWO GENTLEMEN.

They are about 40 years of age, and are seen at half length, standing, with bare heads and long, flowing hair; they are similarly dressed, having linen collars, with embroidered edges and tied with a cord, the tassels falling over their black habits; black mantles cover their shoulders; the one on the left is turned to the right, his head slightly to the left; the other holds gloves in his right hand, the left making a slight gesture; both hands are before his breast. Formerly in the Gsells Collection.

On canvas, 35⅞ x 42½.

Metsu, Gabriel.

Born at Leyden, 1630; died at Amsterdam, 1667. The gentlemanly portrait of this artist, now in Her Majesty's collection, represents him to have been a man of a naturally delicate frame and of a sensitive mind; he unquestionably formed his style from the study of works by such distinguished men as Gerard Dou, Frans Van Mieris, Terburg,

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and Jan Steen, who were all superior to him in invention and the delineation of character, but Metsu obtained a grace of expression and an elegance in demeanor, which left him without a rival in the old Dutch School. From the Perkins Collection.

309. THE MUSIC LESSON.

Signed and dated, 1659. On canvas, 21 x 24.

Bonington, Richard Parkes.

Born, 1801; died at London, 1828. His grandfather, and afterwards his father, was governor at the gaol of Northampton, but the father having been displaced for irregularities, set up as a portrait painter. At the age of fifteen, Richard was a student at the Louvre, and received lessons from Baron Gros. In 1822 he went to Italy. Returning to Paris, he became a victim to consumption, from which he died in London in his twenty-seventh year.

310. SEA COAST.

In the foreground is a pool, on the borders of which are two groups of peasants; among them two men in long cloaks, facing the spectator and conversing. In the distance the sea is seen extending across the picture, with fishing boats under sail. Exhibited at the International Exhibition at London in 1862. Purchased from M. Sedelmeyer in 1888. On canvas, 23½ x 16.

Hals, Frans. See No. 22.

311. THE SMOKER.

A young peasant negligently dressed in brown jacket, with disordered hair, and smoking a long clay pipe; turned three-quarters left, looking to the front; two women in the background are laughing, and one of them rests her hand upon the man's shoulder. Exhibited by R. G. Wilberforce, Esq., at the Royal Academy, 1887.

On panel, octagon, 18¾ x 17¾.

Eyck, Jan Van. See No. 298.

312. THE DEPOSITION FROM THE CROSS.

Composition of six figures. The body of our Saviour extended on a shroud or winding-sheet, held at the end by Nicodemus and Joseph of Arimathea, occupies the foreground. In the centre the fainting Virgin is upheld by St. John, whilst on the left (of the spectator) Mary Magdalene is seen advancing towards them.

From the shape and dimensions of this small panel picture there can be little doubt that it was originally painted as one of a series of "predella" subjects, doubtless three in number, placed beneath a single panel or altar picture of much larger size.

It is interesting and suggestive to note that in this arrangement Van Eyck followed the Italian and Spanish (not the *usual* Flemish) disposition in regard to altar pieces. Small "predella" pictures of the

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Early Italian School are of constant occurrence in collections, but this example is an almost unique instance of an early Flemish predella panel. It is to be inferred from this departure from the custom of his country on the part of the great Flemish master, that the complete work of which the predella formed part was executed for Italy or Spain. Such a work in the main actually exists in the celebrated altar piece by Van Eyck, known as the "Triumph of the Christian Church," now in the Madrid Gallery. From the similarity, indeed, in style and technique, which exists between that picture and the present panel, there is little if any doubt that they were both originally parts of the same work.*

In the writer's opinion the picture belongs to the earlier rather than the latter part of Jan van Eyck's career; *i. e.*, before 1430.

From the fact that Jan van Eyck is known to have visited Spain and Portugal, on an artistic mission from his sovereign, the Duke of Burgundy, it seems very likely that the work in question was executed for the sovereign of one of those countries. The Madrid picture in any case seems to have been an ancient, probably contemporary, importation into the peninsula.

There is no record of the provenance of the present predella panel other than the fact that it was obtained in 1887 from the collection of the Hamborough family at Steephill Castle, Ventnor, Isle of Wight. The collection was formed *circa* 1830, a period when the importation of pictures from Spain to England was in full activity, and it is very likely that the picture in question was brought to England from the former country at that time.

It may be further noted that the admirable, indeed quite wonderful, state of preservation of the present panel is equally the case with the Madrid picture. Both are astonishing evidences of the perfection of technique in oil painting in the hands of its original author.

On panel, 13⅝ x 9¾.

Terburg (Terborch), Gerard. See No. 48.

313. PORTRAIT OF A GENTLEMAN.

Standing beside a table which is covered with a red cloth, the right hand is held before his breast, the left resting upon the table, face and figure to the front; his long brown hair falls over a large square linen collar.

Purchased in London in 1888.

On panel, 11⅛ x 13¼.

Zurbaran, Francisco de.

Born at Fuente de Cantos, Estremadura, 1598; died at Madrid, 1662. Pupil of Juan de las Roelas, afterward imitated style of Cara-

* The Madrid picture is the main central panel only. Nothing is known of the other two predella panels which must have originally accompanied the present example.

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vaggio. In 1625 he painted a series of scenes from the life of St. Peter for the chapel of S. Pedro, Cathedral of Seville, and about the same time his "Glory of St. Thomas Aquinas," his best work, now in the Seville Museum.

314. ST. MICHAEL, THE ARCHANGEL.

Clad in blue tunic, red mantle, plumed helmet, and girt with a jeweled belt, he is seen in front view, standing on the back of the prostrate demon, who is half kneeling on a rock; the serpent twined around his leg. Purchased in 1887, from Mr. Bensusan, of Cadiz.

On canvas, 42¾ x 63½.

Gainsborough, Thomas, R. A.

Born at Sudbury, in Suffolk, 1727; died at London, 1788. At fourteen years of age he left Sudbury for London, where he studied under Hayman, one of the companions of Hogarth. He remained in London four years, acquiring much skill, and returned to his father's house a confirmed painter. In 1761 he made his début at the Academy, and from this time until near the close of his life he was a regular contributor to the Academy Exhibitions. The combined grace and elegance of his portraits soon brought him into competition with Sir Joshua Reynolds.

315. LANDSCAPE.

From the collection of the late Sir Francis Bolton.

On canvas, 74⅝ x 55½.

Prud'hon, Pierre.

Born at Cluny (Saône-et-Loire), 1758; died at Paris, 1823. After studying a short time at Paris, he went, in 1782, to Rome, where he remained seven years. Success being slow after his return, he was obliged to spend several years in work for engravers and bookmakers, but good fortune arrived at last. He was chosen as instructor to the Empress Marie Louise, and about the same time was elected a member of the Institute of France.

316. ASSUMPTION OF THE VIRGIN.

Clad in white robes and blue mantle, with arms outspread and looking up, she is borne upwards on clouds, supported by five angels. Beneath are St. John and two other Saints.

This is an original sketch for the picture in the Louvre, with variations. The subject was often repeated by the artist, one of the repetitions being in the gallery of Sir Richard Wallace, London; another belonged to M. Tardieu. The present picture was formerly in the cabinet of W. M. Hunt, the artist.

Signed and dated, 1816. On canvas, 8⅞ x 17¾.

(This completes the Henry G. Marquand Collection.)

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GALLERY 7

PAINTINGS PRESENTED OR LOANED BY MR. GEO. A. HEARN

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GALLERY 7.

PICTURES FROM THE COLLECTION OF MR. GEORGE A. HEARN.

Nos. 317 to 338, Inclusive, were Presented by him to the Museum.

Inness, George.

Born at Newburg, N. Y., 1825; died, 1894. Pupil of Regis Gignoux. 1868. In Italy, 1871-75. His pictures resemble the works of other artists in nothing. He was erratic, but possessed with a deep love and devotion to nature which bound him to the reproduction of the ideal image which had taken possession of his mind, and from which there was no escape until he had thrown it from himself upon the canvas. In middle life, he read largely from Swedenborg, and became a disciple of that faith, which, as he declared, "opened to him a new world." It was at this time that he painted "Peace and Plenty," "The New Jerusalem," and many other important works. The ideal and poetic sentiment was ever uppermost in his mind, and no creation of his was without the stamp of his remarkable individuality. In his later works he attained an excellence which placed him in the front rank of the best landscape painters of the world. Member of the National Academy of Design.

317. PEACE AND PLENTY.
Signed and dated, 1865. On canvas, 112 x 77.

Gainsborough, Thomas, R. A. See No. 315.

318. PORTRAIT OF MR. BURROUGHS, Uncle of the Artist.
On canvas, 23¾ x 28¾.

Bonington, Richard Parkes. See No. 310.

319. COAST SCENE, NORMANDY.
Exhibited in the Special Loan Collection at Nottingham Castle Museum Art Gallery, October, 1893. The man wearing a high hat is William Cook, the engraver. On canvas, 47¾ x 31.

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Stark, James.

Born at Norwich, 1794; died at London, 1859. He was for three years a pupil of "Old Crome," and then went to London and exhibited his first picture at the Royal Academy in 1817. Returned to Norwich, and took a prominent part in the exhibitions there. Contributed to the Royal Academy and British Institutions, where in 1818 he won a premium of £50. In 1821 he removed to Yarmouth, but soon returned to Norwich, and in 1827 he published there his "Scenery of the Rivers of Norfolk." He removed to London, and in 1839 to Windsor. In 1849 he returned to London. His masterpiece, "The Valley of the Yare," is in the National Gallery.

320. WILLOWS BY THE WATER COURSES.

On canvas, 23 x 17½.

Wilson, Richard, R. A.

Born at Pinegas, Montgomeryshire, 1713; died at Llanberris, Carnarvonshire, 1782. An eminent English landscape painter. He early manifested a taste for drawing, and gave such promise that his relative, Sir George Wynne, took him to London, and placed him under an obscure portrait painter, Thomas Wright, where he made rapid progress. In 1748 he painted a large picture of the Prince of Wales, and his brother the Duke of York. In 1749 he went to Italy. While stopping at Venice, he paid a visit to Zuccarelli, who happened to be from home, and Wilson, to pass the time, made a sketch in oils, of the view from the painter's window. Zuccarelli thought so highly of this sketch that he recommended Wilson to relinquish portrait and take to landscape painting. A similar experience with Vernet, in Rome, caused Wilson to devote himself to landscape painting.

321. THE STORM.

On canvas, 52¾ x 41.

Pine, Robert Edge.

Born at London, about 1742; died at Philadelphia, 1790. He was the son of Mr. John Pine, the engraver, and was established in London as early as 1761-62. For his picture "The Surrender of Calais," 1760, he received the first prize of one hundred guineas from the Society for the Encouragement of Art. In 1762 he obtained the first prize for "Canute on the Sea Shore, Reproving His Courtiers for Flattery." In 1772 he went to Bath, remaining until 1779, when he returned to London. 1784 he came to America, settling in Philadelphia with the avowed object of painting the distinguished persons and events of our Revolution, but met with so little encouragement that he devoted his time to portrait painting. His first portrait was that of the Hon. Francis Hopkinson, and bears the date of 1785. Washington, in a note dated Mount Vernon, 16th of May, 1785, to the Hon. Francis

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Hopkinson, consents to give sittings to Pine for a portrait, to be introduced with other people of distinction in a large historical picture, contemplated by the artist. But his ideal was never realized, as he died, 1788, without having made much progress with his collection of material for his grand historical picture. He was small of stature, and morbidly irritable. After his death his wife and children opened a school, but soon returned to England.

322. PORTRAIT OF MRS. REID, IN THE CHARACTER OF A SULTANA.

On canvas, 27 x 34¾.

Harlow, George Henry.

Born at London, 1787; died there, 1819. Portrait painter. Pupil of De Cort, Drummond, and Sir Thomas Lawrence; first exhibited at Royal Academy in 1805. In 1818 he visited Rome; was introduced to the Pope by Canova, and through him made a member of the Academy of St. Luke. Best known work, "Trial of Queen Catherine," with Kemble portraits.

323. PORTRAIT OF THE ARTIST.

On canvas, 24 x 29.

Thornhill, Sir James.

Born at Melcombe Regis, in 1676; died at Thornhill, near Weymouth, May 13, 1734. Pupil in London of Thomas Highmore; was patronized by Queen Anne, who made him her Sergeant painter. He decorated eight compartments of the Cupola of St. Paul's, the great hall at Blenheim, the ceiling and walls of the hall at Greenwich Hospital, and a salon and hall at Moor Park, Herts. He was knighted by George I, the first native painter, it is said, to receive that distinction. In 1724 he endeavored to found a Royal Academy of Art, and failing, opened a drawing academy in his own house.

324. PORTRAIT OF MRS. BENSON.

On canvas, 24¼ x 29¼.

Callcott, Sir Augustus Wall, R. A.

Born at Kensington, 1779; died there, 1844. A pupil of Hoppner. He at first practiced portrait painting, but later devoted himself to landscapes. He has been called the English Claude. In 1837 he exhibited a picture of "Raphael and the Fornarina," which was quite out of his usual style. "Milton and His Daughters" followed in 1840. The Queen conferred knighthood upon him in 1837, and in 1844 he was appointed Conservator of the Royal Pictures.

325. LANDSCAPE.

On canvas, 35¼ x 27¼.

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Raeburn, Sir Henry.

Born at Stockbridge, near Edinburgh, March 4, 1756; died near there, July 8, 1823. Apprenticed to a goldsmith in Edinburgh; tried miniature, then portrait painting. A fortunate marriage enabled him to visit (1778) London and Italy. On his return, in 1780, he set up as a portrait painter in Edinburgh. He soon won high rank in his art; was elected, in 1812, President of the Society of Artists in Scotland, and in 1822 was knighted, and the next year was appointed His Majesty's limner for Scotland. Nine of his portraits are in the National Gallery, Edinburgh, and two in the Lenox Library.

326. PORTRAIT OF MR. WILLIAM FORSYTH, an eminent horticulturist and the author of a work upon that subject.

On canvas, 24½ x 29½.

Kneller, Sir Godfrey, Bart.

Born at Lübeck, August 8, 1646; died at Twickenham, November 7, 1723. Dutch School. Portrait painter; reported to have studied under Rembrandt and Ferdinand Bol, at Amsterdam, and in Rome (1672-74) under Carlo Maratti. Afterwards went to Venice, where he was well received by the leading families, whose portraits he painted. He was induced to go to England in 1674, and received such a flattering reception from Charles II that he determined to remain there. After the death of Sir Peter Lely he was made Court painter. He received equal favor from James II, William III, who knighted him (1692), Queen Anne, and George I, who made him a baronet (1715).

327. PORTRAIT OF LADY MARY BERKELEY.

"Wife to Thomas Chamber, Esq."

Signed and dated, 1700. On canvas, 24 x 28½.

Lely, Sir Peter (real name, Peter van der Faes). See No. 125.

328. PORTRAIT OF LORD TEMPLE.

On canvas, 38 x 47.

Constable, John, R. A. See No. 288.

329. BRIDGE ON THE STOUR.

On canvas, 32¾ x 21.

Hoppner, John, R. A.

Born at Whitechapel, London, April 4, 1758; died there, January 23, 1810. When young, was a chorister in the Royal Chapel, but in 1775 became a pupil of the Royal Academy, and, by the patronage of the Prince of Wales, became a fashionable portrait painter, finding a rival only in Lawrence. The Prince and the Duke and Duchess of York were among his sitters. Became in 1793 an A. R. A., and in 1795 R. A.

330. PORTRAIT OF A LADY. (Known as the Lady with the Coral Necklace.)

On canvas, 23½ x 28½.

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Reynolds, Sir Joshua, P. R. A. See No. 5.

331. PORTRAIT OF MRS. ARNOLD.

On canvas, 24 x 28¼.

Reynolds, Sir Joshua, P. R. A. See No. 5.

332. THE DUKE OF CUMBERLAND.

Uncle of George III, second son of King George II. Commander-in-chief at the battles of Fontenoy and Culloden.

On canvas, 39 x 49.

Morland, George.

Born at London, 1763; died there, 1804. Was the son of Henry Robert Morland, a portrait painter in crayons, and an engraver in mezzotint. He married the sister of James Ward, R. A., who was afterwards united to Maria Morland, the painter's sister. Morland exhibited altogether, at the Royal Academy, between 1779 and 1804, thirty-six pictures. The first is called in the catalogue "A Drawing with a poker." The last, in 1804, is termed, "A Landscape with Hounds in full Chase." "The Inside of a Stable," exhibited at the Royal Academy in 1791, was purchased from the exhibition by the Rev. Sir Henry Bate Dudley, Bart., and was presented to the National Gallery by his nephew, Mr. Thomas Birch Wolfe, in 1877.

333. MIDDAY MEAL.

Signed and dated, 1795. On canvas, 35 x 27½.

Cotes, Francis.

Born at London, 1726; died, 1770. He was an eminent portrait painter in oil and in crayons, but excelled in the latter, which are said to be superior to those of Rosalba in invention and vivacity. The draperies in his oil portraits were usually painted by Mr. Toms.

334. PORTRAIT OF LADY HARDWICKE.

On canvas, 38¾ x 49.

Cotman, John Sell.

Born at Norwich, June 11, 1782; died at London, July 28, 1842. Landscape and marine painter. Drawing master of King's College School, 1834. His water colors were considered more successful than his oils.

335. COAST SCENE.

Signed. On panel, 17½ x 16½.

Harlow, George Henry. See No. 323.

336. LADY BARROW AND DAUGHTER.

On canvas, 38 x 48.

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Ostade, Isaac van.

Born at Haarlem, 1621; died there, 1649. Brother and pupil of Adrian. He adopted a little different class of subjects, and represented travelers halting at inns, village scenes with animated figures, etc., and imitated Adrian in many ways. His pictures are eagerly sought by collectors. His best works were executed from 1644 to 1649.

337. WINTER IN HOLLAND.

On canvas, 60 x 40.

Hooch (Hooghe), Pieter de.

Born at Rotterdam, about 1632; died at Haarlem (?), 1681 (?). *Genre* painter. Formed himself under the influence of Karel Fabritius and Rembrandt. Worked at Delft, where he entered the Guild in 1655, perhaps also at Haarlem.

One of the most original artists of the Dutch School. He painted court-yard scenes and interiors with figures; in the latter he usually represented two rooms, one of which was flooded with sunlight; in these effects he is unequaled.

338. DUTCH INTERIOR.

On panel, 26 x 21.

Willaerts, Adam.

Born at Antwerp, 1577; died at Utrecht before 1662. Dutch School; landscape, marine, and *genre* painter, especially of coast and harbor scenes, enlivened with numerous characteristic figures; also burning ships, houses and village markets and festive scenes. Mentioned as Member of the Guild at Utrecht in 1611, among the Managers in 1620-37, as still living in 1649, as dead in 1662.

339. RIVER SCENE WITH BOATS.

Signed and dated, 1645. On ganel, 33 x 19½.

Eeckhout, Gerbrand Van Den.

Born at Amsterdam, 1621; died there, 1674. Pupil of Rembrandt.

340. DESTRUCTION OF SODOM AND GOMORRAH.

On panel, 19½ x 13¼.

Murant, Emanuel.

Born at Amsterdam, 1622; died at Leuwarden, 1700.

341. THE FARM.

On canvas, 13½ x 18½.

Poussin, Gaspard (real name, Gaspard Dughet).

Born at Rome, 1613; died there, 1675. French School. Landscape painter. Pupil and follower of his cousin and brother-in-law, Nicolas

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Poussin, whose name he adopted. Later he became more individual in style. He worked very rapidly, sometimes painting a large picture in a single day. In the Palazzo Borghese, Rome, are walls entirely painted by him, and in the Palazzo Colonna are several friezes by this artist.

342. LANDSCAPE AND FIGURES.

On canvas, 57 x 35.

Cuyp (Kuyp), Albert (Aelbert). See No. 296.

343. LANDSCAPE WITH CATTLE.

Described in the Supplement to Smith's Catalogue Raisonné, page 665, as follows:

"A woman milking. A landscape composed on the left of a hilly country, adorned with a few light trees, and bounded in the opposite side by a stream, on the margin of which lies an old eel basket among bulrushes and other aquatic weeds; a stork and some ducks are here seen in their element. Three cows are in the meadow, one of which a woman in a red dress is milking; and another is lying down. A dog is crouched near a brass can on the foreground. At some distance off are four cows slaking their thirst in the stream."

Formerly in the collection of R. R. Renaigle, Esq., afterwards in the possession of —— Rickets, Esq., Bristol.

Signed. On canvas, 70 x 43.

Thulden (Tulden), Theodorus van.

Born at Bois-le-Duc, baptized, 1606; died there about 1676. History and *genre* painter; pupil of Abraham Blyenberch, and of Rubens; master of Antwerp Guild in 1625, its dean in 1639-40. Spent some time in Paris (about 1632-34, and 1647); worked at Luxembourg and Fontainebleau; returned to Antwerp in 1635, and married the daughter of Henry Van Balen; called to The Hague, in 1648, to decorate the Palace in the Wood.

344. PORTRAIT OF A LADY.

On canvas, 29¼ x 37.

Chambers, George.

Born, 1803; died, 1840. Marine painter; English School. Contemporaneous with Ed. Duncan, W. Beverley, J. Beechey, J. Mogford, Geo. Walters, and Oswald W. Brierly.

345. ENGLISH CHANNEL, OFF DOVER.

(Copy of J. M. W. Turner's well-known picture in the National Gallery.) On canvas, 35½ x 27¼.

Russell, John, R.A.

British School. Born, 1744; died, 1806.

346. LADY BEAUMONT.

On canvas, 24 x 29.

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Crome, John (called Old Crome). See No. 287.

347. THE LANDING.

On canvas, 19 x 23.

Cotman, John Sell. See No. 335.

348. ENGLISH VILLAGE.

On canvas, 15½ x 19.

Nasmyth, Patrick.

Born at Edinburgh, 1787; died at Lambeth, 1831. Son and pupil of Alexander Nasmyth, a mediocre landscape painter; went to London in 1807, and two years later exhibited his first picture in the Royal Academy. Painted simple landscapes, with much detail in execution, in imitation of the Dutch School, but with great force.

349. LANDSCAPE.

Signed. On canvas, 18½ x 14.

Beechey, Sir William, R. A. See No. 120.

350. PORTRAIT OF A LADY.

On canvas, 39 x 49.

Wilson, Richard, R. A. See No. 321.

351. ITALIAN LANDSCAPE.

On canvas, 50¼ x 34.

Constable, John, R. A. See No. 288.

352. PORTRAIT OF GEORGE GERRARD, A. R. A.

On canvas, 22½ x 27½.

Morland, George. See No. 333.

353. WEARY WAYFARERS.

On canvas, 15 x 20.

Lawrence, Sir Thomas, P. R. A.

Born at Bristol, 1769. Died at London, 1830. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes, and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's customers. At the early age of ten years he set up as a portrait painter in crayons, at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterwards, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the Provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an

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associate of the Academy, and after the death of Sir Joshua Reynolds, in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of the King and Queen, which were presented by Lord Macartney to the Emperor of China. In 1794, he was elected a Royal Academician; he was knighted by the Prince Regent in 1815; and at the death of Benjamin West, in 1820, he was unanimously elected president of the Academy. From the time of his election as a member of the Academy, to his death, Sir Thomas's career as a portrait painter was unrivaled: he contributed, from 1787 to 1830, inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his house in Russell Square, January 7, 1830. He was never married. Shortly after his death, a selection of ninety-one of his works was exhibited at the British Institution. He was a member of St. Luke at Rome, and of many other foreign academies; and in 1825 he was created a Chevalier of the "Légion d'Honneur."

354. LADY ELLENBOROUGH.

On canvas, 24¼ x 29.

Gainsborough, Thomas, R. A. See No. 315.

355. ENGLISH LANDSCAPE.

On canvas, 58 x 46.

Zoffany, Johann, R. A.

Born at Ratisbon about 1733; died at London, 1810. Real name Zauffely. Portrait painter; pupil in Ratisbon of Speer; went to Rome, where he remained twelve years. Went to England 1758, where he attracted the notice of Lord Bute by a portrait of Garrick, and soon acquired reputation; he was sent to Italy by the King in 1775, and there painted his famous picture, "The Tribune of Florence," and in 1778, for the Empress Maria Theresa, the "Imperial Family of Tuscany," for which picture he was made a baron. After his return to England, he went to India, in 1783, and amassed a great fortune. Member of London, Bologna, Florence, and Panama Academies.

356. PORTRAIT OF OZIAS HUMPHREY, R. A.

On canvas, 20 x 25.

Phillip, John, R. A.

Born at Aberdeen, 1817; died at Kensington, 1867. History and portrait painter; pupil in London of T. M. Joy in 1836, and of the Royal Academy in 1837; exhibited portraits in 1838-39, and "Tasso in Disguise," in 1840. During the next ten years he painted many clever Scotch subjects. He visited Spain in 1852 and 1856, after which his style changed, and his art and subjects became Spanish. Elected A. R. A. in 1857, and R. A. in 1859; went to Spain again in 1860, and

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to Rome in 1866. Phillip was one of the best colorists of the British Schooi.

357. GOSSIPS AT THE WELL.

On canvas, 26 x 18.

Reynolds, Sir Joshua, P. R. A. See No. 5.

358. PORTRAIT OF MRS. ANGELO.

On canvas, 24½ x 29.

Mytens, Daniel.

Born at The Hague about 1590; died after 1658. He entered the Guild of The Hague in 1610, and in 1618 went to England and established himself at the Court of James I, and was appointed Court painter to Charles I in 1625. On the arrival of Vandyck he wished to retire from the Court, but was persuaded by the King, and by Vandyck himself, to remain. Said to have returned to The Hague about 1630. The portrait shown here must have been painted during the year prior to the return of Mytens to Holland. His picture of Charles I with Henrietta Maria and Child is in Buckingham Palace; Charles I and Henrietta Maria, Earl of Dunmore's Collection; Charles I and Henrietta Maria (1637), Dresden Gallery; Charles I as Prince of Wales (1624), Copenhagen Gallery; Charles I (1627), Turin Gallery.

359. PORTRAIT OF CHARLES I.

Inscribed. Carolus DG MDCXXIX. Britaniæ, Franciæ, et Hiberniæ Rex. Fider Defensor. Ætat 29. Anno 1629.

On canvas, 53¼ x 77¼.

Claude Lorrain (real name Claude Gellée).

Born at Champagne on the Moselle, 1600; died at Rome, 1682. Landscape painter; pupil in drawing of his elder brother Jean, wood engraver at Freiburg in Breisgau. Taken to Rome in 1613 by a relative, he went thence to Naples, where he spent two years as pupil of Godfrey Wals. From 1619 to April, 1625, he lived at Rome, working as apprentice and valet to Agostino Tassi, after which he returned to Lorraine by Venice and the Tyrol. At Nancy he found employment in decorating the Chapelle des Carmes, for Duke Charles III, with figures and architectural ornaments, until the middle of the year 1627, when he returned to Rome to remain for the rest of his life. Here he became intimate with Sandarrt, Peter de Laar, and Poussin, and spent his time in making studies in the Campagna, at Tivoli, Frascati, and Subiaco. By 1634 Claude had become a celebrity at Rome. The "Liber Veritatis," a collection of 200 drawings, owned by the Duke of Devonshire, was begun about 1634, and finished in 1675. In the height of his fame the painter was patronized at Rome by the King of Spain and the Elector of Bavaria, Prince Doria, the

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Duke de Béthune and de Créquy, and many other distinguished persons. From the Church of the Trinità di Monte, where he was buried, and where his monument was destroyed by the French in 1798, his remains were removed in 1840 to the Church of S. Luigi in Francesi at the suggestion of M. Thiers.

360. A SEAPORT.

On canvas, 47½ x 37½.

Wilson, Richard, R.A. See No. 321.

361. LANDSCAPE AND FIGURES.

On canvas, 20½ x 16½.

Martin, Homer D. See No. 161.

362. LANDSCAPE.

On canvas, 23¾ x 14.

Martin, Homer D. See No. 161.

363. SAND DUNES (Lake Ontario).

On canvas, 59 x 36.

Wyant, Alexander H. See No. 605.

364. LOOKING TOWARDS THE SEA.

On canvas, 29¼ x 17¼.

Wyant, Alexander H. See No. 605.

365. LANDSCAPE.

On canvas, 29¾ x 20.

Wyant, Alexander H. See No. 605.

366. FORENOON IN THE ADIRONDACKS.

On canvas, 42 x 33.

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GALLERY 8

(ALCOVE)

PAINTINGS BEQUEATHED BY

MRS. ELIZABETH U. COLES

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GALLERY 8.

ALCOVE.

PAINTINGS BEQUEATHED BY MRS. ELIZABETH U. COLES.

Maris, Matthys.

Born at The Hague in 1835. *Genre* painter, pupil of The Hague and Antwerp Academies, where he was specially attracted by Leys; returned to The Hague, went to Paris in 1869, and, influenced by Hamon, completely changed his style, which found favor in England, in the private galleries of which most of his pictures, bought at high prices, are to be found. For some years past settled in London.

367. REVERIE.

On canvas, 9¼ x 12.

Beck, J. H. de. *Contemporary.*

368. LANDSCAPE.

Signed. On canvas, 9⅝ x 15.

Dupré, Jules.

Born at Nantes, 1812; died at Paris, 1889. One of the most original and powerful painters of the modern French School. At twelve years of age he was the principal decorator in his father's porcelain factory on the banks of the Oise. "It was in the contemplation of nature, in his isolation amidst her influences, that the mind of the lad was open to her beauty, and that her mystery was sounded by his thought. In his hours of freedom the boy used to wander over the fields with sketch-book and pencil. No professor interposed himself between this talent in its birth and what it portrayed. What he was ignorant of he asked but of her; what he learned was from her teaching. At eighteen the little china painter had become a young master. At sixty, he was the illustrious, respected veteran of the School of 1830, Delacroix, Rousseau, Diaz, Corot, Barye, Millet, Decamps and Troyon." Medals: second class, 1833 and 1867. Legion of Honor, 1849; Officer, 1870.

369. LANDSCAPE—SUMMER.

Signed. On canvas, 11½ x 6½

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Knaus, Ludwig.

Born at Wiesbaden, 1829. Pupil of Düsseldorf Academy under Sohn and Schadow in 1846-52, then studied in Paris until 1860; visited Italy in 1857-58; lived in Berlin 1861-66, and at Düsseldorf from 1866 to 1874. Professor at the Berlin Academy from 1874 to 1884. He is the foremost *genre* painter in Germany. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania Academies. Medals: Paris, second class, 1853; first class, 1855, 1857, 1859; Legion of Honor, 1859; Officer, 1867; Grand Medal of Honor, 1867; Knight of Prussian Order of Merit, etc., and many medals.

370. FEMALE HEAD.

Signed and dated, 1875. On panel, 6¼ x 8⅝.

Becker, Carl.

Born at Berlin, 1820. Member and Vice-President of the Academy of Berlin, member of the Academy of Vienna, and of the Royal Society of Letters and Fine Arts of Belgium. Officer of the Order of Leopold. Medals at Berlin, Vienna and Munich, and other honors and decorations.

371. THE EMPEROR MAXIMILIAN RECEIVING THE VENETIAN EMBASSY.

After the capture of Verona, Senator Antonio Giustiniani, at the head of the Embassy, threw himself at the feet of the Emperor in order to make his address. Immediately a blank sheet of paper was handed him to be filled up with the conditions of peace. (Schlosser's History of the World.) Signed and dated, 1877.

On canvas, 94¼ x 60¾.

Huntington, Daniel. See No. 241.

372. MRS. ELIZABETH U. COLES.

Signed and dated, 1872. On canvas, 37½ x 53¼.

Bonheur, M'lle Marie Rosa.

Born at Bordeaux, March 22, 1822; died, 1899. Pupil of her father, Raymond B. Bonheur. At the age of 4 years commenced to show a passion for drawing. Began by copying in the Louvre, afterwards made studies and sketches near Paris. Her first two pictures exhibited at Bordeaux, 1841, attracted much attention, and were followed by others which established her world-wide fame. First exhibited at the Salon in 1845. Her painting, "Bœufs Rouges du Cantal," won her her first reward, a gold medal of the third class, 1847. During the Franco-Prussian War, her studio and residence at By, adjoining the Forest of Fontainebleau, were respected by special order of the Crown Prince of Prussia. Since 1848 she has been Director of the Paris Free School of Design for Young Girls, which she founded. "Exempt" from Jury of Admission by special decree, July 27, 1853. In 1865, Maximilian

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and Carlotta sent her the Cross of San Carlos. Elected member of the Academy of Fine Arts of Antwerp, 1867. Medals, 1845, '48, '55, '67 (*Exposition Universelle*). Legion of Honor, 1865, personally delivered by the Empress Eugénie; Leopold Cross, 1880; Commander's Cross of Royal Order of Isabella the Catholic, 1880. President Carnot, of France, visited her several times in 1893, and prevailed upon her to send some of her work to the Columbian Exhibition. Her exhibit there was the occasion of her being named Officer of the Legion of Honor (1894). Officer of the Most Noble Order of Santo Jacobo, 1894.

373. DEER IN THE FOREST—TWILIGHT.

Signed and dated, 1883. On canvas, 31½ x 25¼.

Meissonier, Jean Louis Ernest.

Born at Lyons, France, February 21, 1815; died at Paris, 1891. He went to Paris when quite young, and was, for a time, a pupil of Léon Cogniet. First exhibited at the Salon in 1836. His picture, "La Rixe" (1855), was purchased by Napoleon III, and presented to the late Prince Albert, of England. 1846, Chevalier Legion of Honor; 1855, Officer; 1867, Commander; 1880, Grand Officer; 1889, "Grand-Croix"; 1861, Member of the Institute of France; 1876 and 1891, President of the Institute; 1878, Vice-President International Jury, *Exposition Universelle;* 1883, President Section of Paintings, National Exposition, *Beaux-Arts;* 1889, President International Jury of the Fine Arts, *Exposition Universelle;* Member of the Academy of Lyons; 1840, Medals: third class; 1841, second class; 1843, first class; 1848, first class; 1855, Grand Medal of Honor, *Exposition Universelle;* 1867, Grand Medal of Honor, voted by the International Jury, *Exposition Universelle;* 1878, "Rappel" of Medal of Honor, *Exposition Universelle;* 1883, "Rappel" of Medal of Honor, National Exposition; 1889, "Rappel" of Grand Medal of Honor, *Exposition Universelle;* 1848, Captain of Artillery, National Guard; 1870–71 (Siege of Paris), Lieutenant-Colonel of Infantry, National Guard, Staff. Grand Officer, Order of Leopold of Belgium; Commander of the Orders of: Saint Maurice and Saint Lazare, Francis Joseph, of Austria; North Star, of Sweden; Medjidieh, of Turkey; Order of the Golden Lion (Nassau). Member of the Royal Academies of: *Beaux-Arts*, Munich, 1867; *Beaux-Arts*, Brussels, 1869; London, 1869; *Beaux-Arts*, San Fernando, Madrid, 1872; *Beaux-Arts*, of Saint Luc, Rome, 1875; *Beaux-Arts*, Venice, 1879. "*Membre d'Honneur*"; of the French University, Boston, 1886; of the Royal Academy, *Beaux-Arts* of l'Albertine of Turin, and "President d'Honneur" of the Kuntsclub of Rotterdam, 1888; Vice-President of the International Jury, *Exposition Universelle*, Vienna, Austria, 1873; President of the International Jury, *Exposition Universelle*, Antwerp,

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1885; *Expositions Universelles*, Austria, "Rappel" of Medal of Honor, 1873, and Belgium, 1885.

374. MAN READING.

Signed and dated, 1850. On panel, 6 x 8¼.

Corot, Jean Baptiste Camille.

Born at Paris, 1796; died there, 1875; pupil of Michallon and Victor Bertin. Visited Italy in 1826, and on his return from this first tour he brought those admirable studies which established him as one of the pathfinders in the development of the modern French School of landscape art. Corot was gifted with a highly poetical temperament, and rendered in the most charming and alluring manner the serene aspects of nature, with an intelligence replete with appreciation, and knowledge of the most beautiful truths. Medals: second class, 1833; first class, 1848 and 1855; second class, 1867; Legion of Honor, 1846; Officer, 1867. Diploma to the Memory of Deceased Artists, *Exposition Universelle, 1878.*

375. THE MOAT.

Signed. On canvas, 23¼ x 28.

Cabanel, Alexandre.

Born at Montpelier, September 28, 1823; died, Paris, January 23, 1889. Pupil of Picot; won the *Grand Prix de Rome* in 1845; Medal, second class, 1852; first class, 1855; Grand Medals of Honor, 1865, 1867, 1878. Legion of Honor, 1855; Officer, 1864; Commander, 1884; Member of the Institute of France, 1863. Professor in the *École des Beaux-Arts.*

376. QUEEN VASHTI REFUSES TO COME AT THE COMMAND OF KING AHASUERUS.

Signed and dated, 1880. On canvas, 38⅛ x 50½.

Robie, Jean.

Brussels, Belgium. Painter and author. Born at Brussels, 1821. Member of the Royal Academy of Belgium, and of the Commission in charge of the Royal Museums. Commander of the Order of Leopold. Chevalier, Legion of Honor, and the Order of Francis Joseph, of Austria. In the Musée of Brussels are his "The Raisins," "Flowers, Fruits, and Accessories," "Summer," and "The Burning of the Jungle —Tiger Hunt," all presented by the artist.

377. FLOWERS.

Signed. On panel, 18⅛ x 23⅞.

Defaux, Alexandre.

Born at Bercy. Medals in 1874, '75.

378. SPRING.

Signed. On canvas, 78 x 48½.

Stuart, Gilbert. See No. 199.

379. GEORGE WASHINGTON.

On panel (oval), 21 x 26¼.

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Diaz De La Peña, Narciso Virgilio.

Born at Bordeaux, of Spanish parents, 1808; died at Mentone, 1876. Diaz was one of those who gave celebrity to the village of Barbizon, in the forest of Fontainebleau. Anything served him as a pretext for bringing to light his marvelous aptitude as a colorist. He rendered with equal facility the enchantments of the landscape flooded with sunshine, and the deep forest in luminous twilight, or nymphs with flesh of exquisite tone; and dazzled the eye with all the seductions of a grand colorist. Medals: third class, 1844; second class, 1846; first class, 1848; Legion of Honor, 1851.

380. FOREST OF FONTAINEBLEAU.
Signed and dated, 1872. On panel, 13½ x 16⅝.

Desgoffe, Blaise Alexandre.

Born at Paris, 1830. Pupil of Flandrian and Bouguereau. Medals, 1861, '63. Legion of Honor, 1878. A most skillful imitator of objects of art. He considers himself the never-tiring pupil, by observation, of the old Dutch and Flemish Masters, and by dint of perseverance has fathomed some of the secrets of their technique.

381. OBJECTS OF ART.
Signed. On canvas, 31⅜ x 38⅞.

Artz, David Adolf Constant.

Born at The Hague, Holland, 1837; died, 1891. Pupil of the Amsterdam Academy and of Molinger and Israels. Bronze medal, Vienna, 1873; Honorable Mention, Salon, Paris, 1880; Gold Medal, International and Colonial Exhibition, Amsterdam, 1883; Knight of the Oaken Crown, 1879; Chevalier of the Legion of Honor, 1889; Member of the *Société Nationale des Beaux-Arts*, Paris.

382. THE FIRST STEP.
Signed and dated, 1872. On canvas, 58 x 38¼.

Merle, Hugues.

Born at St. Marcellin, Isère, March 1, 1823; died at Paris, March 26, 1881. *Genre* painter. Pupil of L. Cogniet. His pictures are carefully drawn, cool and gray in color, and often dramatically treated. Medals, 1861, 1863. Legion of Honor, 1866.

383. THE SPINNER.
Signed and dated, 1874. On canvas, 34½ x 50½.

ARTIST UNKNOWN. **Wm. F.**

384. PORTRAIT OF MR. [redacted] COLES (son of Mrs. Elizabeth U. Coles).
On canvas, 23⅞ x 28⅞.

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GALLERIES 9 AND 10

CATHARINE LORILLARD WOLFE COLLECTION

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CATHARINE LORILLARD WOLFE, DAUGHTER OF JOHN DAVID WOLFE AND DOROTHEA ANN LORILLARD HIS WIFE, WAS BORN IN NEW YORK CITY, MARCH 8TH, 1828.

SHE DIED IN THIS CITY, APRIL 4TH, 1887.

Miss Wolfe was descended from an old Lutheran family in Saxony, whence her great-grandfather, John David Wolfe, came to this country before the year 1729. He died in 1759, leaving four children, of whom the eldest was David. David Wolfe lived till near the end of a long life of eighty-eight years in the old family residence on Fair, now Fulton Street, and this, with other city real estate, has remained in the possession of the family to the present time. In the War of the Revolution, David Wolfe and his brother Christopher served their country with credit. After the war David and his younger brother, John Albert, were partners as hardware merchants in this city, and about 1816 they were succeeded in business by Christopher, son of John Albert, and John David, son of David.

John David Wolfe (born July 24th, 1792), retired from active business in the prime of his life. Thereafter he devoted his large wealth and judicious labors to benevolent purposes, largely in the foundation and encouragement of educational, charitable and religious institutions. He was devoutly attached to the Episcopal Church, was for some time vestryman of Trinity parish; afterward vestryman, and at the time of his death senior warden, of Grace Church. His memory is perpetuated in many noble institutions, not only in his native city, but in various and remote parts of the country. Some of these were foundations laid by himself alone, others by him in association with generous men who were imbued with like spirit. The gifts and noble works of these men have made the fame of the merchant princes of New York an enduring and priceless possession to their successors, their city and the world. Mr. Wolfe's charities were always without ostenta-

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tion, and his private gifts were undoubtedly larger than those which were known. Churches and church foundations of benevolence and education in all parts of the country received his never failing aid. St. Johnland on Long Island, the Sheltering Arms in this city, the High School at Denver in Colorado, the Diocesan School at Topeka in Kansas, the Theological Seminary in Ohio, these and many other institutions bear witness to his munificent heart and hands. He was warmly attached to the New York Historical Society, in whose important work and collections he was a free contributor of means and an active personal laborer. He was one of the founders of the American Museum of Natural History in this city, and was its first President when he died, May 17th, 1872, in the eightieth year of his age, leaving but one child, Catharine Lorillard, surviving him, who succeeded to the large property.

Miss Wolfe was endowed with a mind of remarkable power, cultivated by education, reading, and extended travel. Her biography cannot be written here. She devoted herself and her large and largely increasing wealth to the widest and most effective charity, governing herself in her gifts by careful examination and calm judgment, where personal investigation could be made, and where that was not possible, displaying her superior ability in the selection of sound and trustworthy advisers, on whom she relied with confidence. The catalogue of her specific charities would be much longer than this catalogue of her collection of paintings. Her catholic disposition in these may be gathered from the names of a few such objects of her larger appropriations, as Union College at Schenectady, St. Luke's Hospital in New York, the noble charities at St. Johnland on Long Island, the American Chapel at Rome in Italy, the Italian Mission in Mulberry Street, New York, the American School of Classical Studies at Athens, Grace Church in New York City, to which she gave the chantry and other buildings, the Wolfe Expedition to Asia, the Home for Incurables at Fordham, the Diocesan House in Lafayette Place, New York—the list must stop abruptly. There is not space to enumerate half of her recorded gifts, in sums varying from twenty to two hundred thousand dollars. But those who should form an estimate of Miss Wolfe's benevolence from the mere magnitude and number

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of her gifts, would fail to appreciate her inner life and character. She was constant and unfailing in personal charities among those who were suffering. She visited the poor, and her presence always carried with it the atmosphere of purity and kindness in which she lived. She educated young girls ; she had always large numbers of beneficiaries ; she sought out opportunities to relieve the poor and those who were in trouble or sorrow. When she was absent in Europe she did not forget home benevolence. A friend tells of her sending to him in New York, from her boat on the Nile, $25,000 in a check, to be distributed in charities.

Nor did she, while devoting so much of her life to good works, fail in any degree to fulfill the duties of that position in the social world to which she was called by her wealth and her accomplishments. She recognized those duties, and performed them with grace and dignity as the accomplished hostess in her own house, and the always welcome guest in others. Those who knew her best admired and loved her most.

She had from early life cultivated her affection for the fine arts, and before her father's death had purchased several paintings which are in the present catalogue. Her taste was excellent, and her judgment strengthened by study and very thorough acquaintance with the works of old and modern artists. She had, therefore, great enjoyment in gathering around her, in her city residence, examples of masters in the modern schools, a work which was continued steadily from year to year through her life, and in which she was happy in her reliance for advice and assistance on her kinsman John Wolfe, Esq., through whom most of her selections were made. Nevertheless she exercised a completely independent taste, which decided her, after thorough acquaintance with a painting, whether to retain or reject it. The collection which is here catalogued is therefore an absolute record of the educated and refined taste of the lady whose name it bears.

Miss Wolfe had a constant interest in the Metropolitan Museum of Art, to whose collections she had been a large contributor, and of which she was one of the patrons. Her interest in Art History had been exhibited shortly before her death by her gift to the American School at Athens, and by her payment of the expenses of an expedition to Asia, for the purpose of exploration,

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with reference to future work of excavation among the buried remains of Ancient Art.

By her last will she disposed of more than a million dollars in money and objects of art, for the perpetuation of those works of Christian charity and centres of education of the people to which her father and herself had so wisely and faithfully contributed. Her gifts to the Museum of Art illustrate the judicious consideration which had characterized all her generosity. Taking into consideration, as few have ever done, the fact that in a museum without an endowment, dependent on its members for its current expenses, every new gift entails increased expense on the institution, she not only gave to the museum her collection of paintings, but added an endowment of $200,000, the income to be used for the preservation and increase of the collection.

The following is an extract from the section of her will making these provisions :

"I give and bequeath to the Metropolitan Museum of Art, chartered by the State of New York and located in the City of New York, all articles of the following description which may belong to me at the time of my decease and be then situated or remaining in the City of New York, namely: my entire collection of modern oil paintings, with their frames, and also my water color drawings with their frames, which paintings include the original portrait of my late father, John David Wolfe, by Huntington, and my own portrait by Alexander Cabanel, all which works of art by this section of my will disposed of shall be properly selected, and scheduled by my executors, and shall thereafter and within six months after my decease be delivered by them to said Metropolitan Museum of Art as its own absolute property, and subject to its absolute disposal, but with the desire and hope on my part that the same may be had, held and exhibited by that institution for the enjoyment and recreation of all who may frequent its rooms, and also with a view to the education and cultivation of the public taste for the fine arts. The gift, however, is upon express condition that the trustees and managers of said institution shall provide and set apart exclusively for the said collection a suitable, well-lighted fireproof apartment, gallery or separate space, where the paintings and water color drawings herein mentioned shall be properly arranged and displayed; and provided also, that said collection shall be designated and continue to be known as the 'Catharine Lorillard Wolfe Collection.' And in order to provide for the better preservation of the said paintings and drawings, and the future increase of said collection, I give and bequeath to my executors the sum of two hundred thousand

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dollars in money (or in stocks or securities deemed by them to be of that value) upon trust, to be held and kept invested in United States or State stocks or bonds in good credit, or other securities, strictly approved for the investment of trust funds, and to receive the interest or income thereof and apply the net amount of the same as it shall from time to time accrue to the use of the said Metropolitan Museum of Art during the lives of David Wolfe Bishop and Louis L. Lorillard, two of said executors, and the life of the survivor of them to the intent that such income shall be applied from time to time by said institution for such judicious repairs as may be necessary to the said works of art, and any surplus thereof to be expended for the purchase or acquisition of other original modern oil paintings, either by native or foreign artists, but only for works of acknowledged merit and superior excellence, both in subject and execution, in the departments of art known as figure, landscape and genre subjects, and which shall become additions to the original collection hereby bequeathed, and shall continue to be part of the collection designated and known as aforesaid."

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GALLERY 9.

CATHARINE LORILLARD WOLFE COLLECTION.

Simonetti, Cavaliere Attilio.

Born at Rome; contemporary. *Genre* painter, pupil of Fortuny. Professor in Naples.

385. THE RENDEZVOUS.
Signed and dated, 1874. Water Color, 9 x 13.

Joris, Cavaliere Pio.

Born at Rome, 1843. Resides there. *Genre* and landscape painter; pupil of Academy of San Luca and of Fortuny. Visited Venice, Munich, and Paris, in 1869, London in 1870, and Spain in 1871, '72. President of the *Società di Acquarellisti* in Rome, Honorary Member of *Société Belge des Aquarellistes*, and of the *Société des Aquarellistes* of The Hague. Italian Crown Order, Bavarian Order of St. Michael. Gold medal, Munich, 1869; twelve medals in 1878, '81. Gold medal, Milan, 1893. The National Galleries of Rome, Budapest, and Stüttgart have pictures by this artist.

386. ITALIAN COURTYARD AND FIGURES.
Signed. Water Color, 14 x 21.

Falero, LUIS.

Resides at present in London. Born at Granada, Spain, May 23, 1851, of rich parents. In 1860 he went to Paris, where he studied until 1866, when he entered the Spanish Navy; this he soon abandoned for art, and unaided, he made his way to Paris, where he supported himself by painting portraits. Self-taught. Rarely exhibits at the Salons. Gold medal, 1889, *Exposition Universelle* (Section of Guatemala), *Mention Honorable* (Section of Spain), Diploma (Section of France).

387. TWIN STARS. (Salon of 1881.)
Signed and dated, 1881. Water Color, 9 x 16.

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Leloir, Maurice.

Born at Paris, 1853. *Genre* painter; pupil of his father, J. B. Auguste, and of his brother, Louis Leloir. Medal, third class, 1878. Chevalier, Legion of Honor, 1895.

388. THE DRINK OF MILK.

Painted to order. 1882. Signed and dated, 1882.

Water Color, 18 x 12.

Maris, Jacob.

Born at The Hague, August 25, 1837; died, 1899. Pupil of Van Hove Strobel and of the Antwerp Academy. Medals at Amsterdam, Paris, and Munich. Knight of the Orders of the Dutch Lion, and St. Michael of Bavaria.

389. CANAL IN HOLLAND.

Purchased in New York, 1895. Signed. Water Color, 14½ x 18.

Neuhuys, Albert. Laren, Holland.

Born at Utrecht, June 10, 1844. Pupil of the Academy at Antwerp. Officer of the Order of St. Michael of Bavaria. Gold medal, Vienna, and two medals of the first class, World's Columbian Exposition, Chicago, 1893. Honorary Member of the Academy of Sciences and Fine Arts, of Rotterdam, and of the Society of Aquarellists, of Brussels.

390. DUTCH INTERIOR, WITH FIGURE.

Purchased in New York, 1895. Signed. Water Color, 20 x 23.

Bida, Alexandre.

Born at Toulouse, 1813; died, 1895. Pupil of Eugène Delacroix. Bida is best known through his exquisite designs for the illustrations of the Gospels, exhibited in 1867. He has at times painted portraits, but he represents with exceptional force and grace the life and scenery of Oriental countries, with which he has made himself familiar during his visits to the East. Chevalier of the Legion of Honor, 1855; Officer, 1870. Order of Leopold.

391. THE MASSACRE OF THE MAMELUKES.

"The Viceroy of Egypt, wishing to crush at one blow the warlike Mamelukes who were making havoc among his people, on the first day of May, 1811, convened, under a false pretext, their leaders.

"They were to meet in the old Palace of Cairo, and these proud Mamelukes, in gorgeous robes, and golden helmets shining in the sun, rode up the strange, narrow street, cut out of the solid rock, where, in this narrow defile, conscienceless Mehemet had laid his trap. When the brilliant procession arrived at the gate 'El Azale,' the soldiers cried 'Treason!' as they saw each house filled with Albanians, armed with long guns. The Mamelukes, surrounded by impassable walls, fell like

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ripe corn, under a hail of bullets, a confused mass of men and beasts; the horses, neighing in their fright, bounded through pools of blood over the bodies of the wounded, while the conquerors of a hundred battles, now conquered, shook their clenched fists at the terrible walls. Death passed over them like a whirlwind, not sparing one out of the five hundred horsemen." Signed. Water Color, 25 x 37.

Rousseau, Pierre Étienne Théodore.

Born at Paris, April 15, 1812. Died at Barbizon, near Fontainebleau, December 22, 1867. Landscape painter; pupil of Rémond (1826) and of Lethière. Showed himself a true "naturalist" in his first picture (1826), and up to 1848—when his works, after being for thirteen years excluded from the *Salon* by the Academical Jury, then abolished, were readmitted—fought the battle of naturalism with varying success, and founded the modern French school of landscape painting, of which he was one of the chief glories. Albert Wolfe said of Rousseau: "He occupied the highest place, because he was the most perfect master. The grand aspect of landscape and its tenderness are equally familiar to him. He renders with the same mastery the smile of creation and its terrors; the broad open plain and the mysterious forest; the limpid, sunbright sky or the heaping of the clouds put to flight by storms; the terrible aspect of landscape or those replete with grace. He has understood all, rendered all, with equal genius. The great contemporary painters have each a particular stamp, Corot painting the grace; Millet, the hidden voice; Jules Dupré, the majestic strength. Théodore Rousseau has been by turns as much a poet as Corot, as melancholy as Millet, as awful as Dupré; he is the most complete, for he embraces landscape art absolutely."

Medals: third class, 1834; first class, 1849, 1855; Medal of Honor, 1867; Legion of Honor, 1852.

392. EDGE OF THE WOODS.

Signed at the left.

Purchased for the Wolfe Collection, at the William Schaus sale, February 28, 1896. On wood, 48 x 31 in.

Leighton, Lord Frederick.

Born at Scarborough in 1830. Died at London, January 25, 1896. No painter since the days of Sir Joshua Reynolds has more worthily filled the presidential chair of the Royal Academy. He was passionately fond of drawing when a child, and in 1842 he was taken to Rome, where he studied drawing under Francesco Meli. He next became a student of the Royal Academy of Berlin, thence to Florence Academy, under E. Steinle; thence to Frankfort, Brussels, and the Louvre Life School, Paris; then, until 1853, again under Professor Steinle; and, finally, for three years in Rome. Sent to the Royal Academy in 1855,

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"The Procession of Cimabue's Madonna carried through Florence," which created a profound sensation in the art world of London, and was purchased by the Queen; now in Buckingham Palace. After this success he resided four years in Paris, studying part of the time under Ary Scheffer, and sending pictures nearly every year to the Royal Academy. He was elected A. R. A. in 1864, R. A. in 1869, and President in 1878, when he was knighted. Created a baron of the United Kingdom in 1885. Medal, second class, Paris, 1859. Officer of the Legion of Honor, 1878. Corresponding member of the Institute of France; Member of Academies of St. Luke and Florence. Medal of Honor, Antwerp Exposition, 1885. Elevated to the Peerage (Lord Leighton), January 24, 1896. He traveled extensively in Europe, Egypt, and the East. He was a good linguist, a fine sculptor and musician.

393. LACHRYMÆ.

One of the last pictures painted by this artist. Exhibited at the Royal Academy in 1895. Purchased for the Wolfe Collection from Arthur Tooth & Son, April 6, 1896.

On canvas, 62 x 25.

Richards, William Trost.

Born at Philadelphia, Pa., 1833. Landscape and marine painter, pupil of Paul Weber. In 1855 visited Florence; in 1866-67, France and Germany; and in 1878-79-80, London and the coast of England. Exhibited at the Royal Academy, London, in 1869 and 1878-81; Paris Salon, 1873. Honorary Member of National Academy. Medals: Philadelphia, 1876; Temple, 1885.

394. A ROCKY COAST.

Purchased from the artist. Signed and dated, 1877.

Water Color, 36 x 22.

Bisschop, Christoffel.

Born at Leeuwarden, 1828. Contemporary. *Genre* painter; pupil in Paris of Comte and Gleyre. Lives at The Hague. Medals at Amsterdam, The Hague, Rotterdam, Paris, Brussels, and Munich. Knight of the Orders of the Dutch Lion; Francis Joseph, of Austria; Leopold of Belgium; Commander of the Orders of St. Michael of Bavaria, and of Friedrich of Würtemberg.

395. THE SUNBEAM.

Purchased in New York, 1895. Signed. Water Color, 40½ x 33.

Turner, Joseph Mallord William. See No. 282.

396. THE WHALE SHIP.

"Hurrah for the good ship Erebus!
Another Fish."

(*Vide Beale's Voyage.*)

A white, phantom-like ship, under full sail, is seen emerging

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through the misty atmosphere into view, and a large whale, which has just been harpooned, rears its huge head from the sea in the foreground and is spouting water stained with blood; with its tail it has overturned one of the four boats put out for its capture. The picture is luminous and lovely in color, with a variety of hues in both sky and water which are infinitely beautiful. This painting was purchased by Dr. Munro, of Novar, one of Turner's earliest patrons, at the R. A. Exhibition in 1846. Re-sold to Sir Francis Seymour Haden, 1884, from whom it was acquired by the Museum for the Wolfe Gallery in 1896. (It was exhibited at the Royal Academy Exhibition of Masters in 1892.) It has never been engraved. Signed. On canvas, 56 x 42.

Leloir, Maurice. See No. 388.

397. "OPPORTUNITY MAKES THE THIEF."

Painted to order. Signed and dated, 1882. Water Color, 18 x 12.

Vibert, Jehan Georges.

Born at Paris, 1840. *Genre* painter, pupil of Picot and Barrias. Medals: 1864, 1867, 1868; third class, 1878; Legion of Honor, 1870.

398. THE FIRST BABE.

Purchased from the artist. Signed and dated, 1872.

Water Color, 17 x 14.

Schreyer, Adolphe.

Born at Frankfort-on-the-Main, 1828; died, 1899. Pupil of Städel Institute, Frankfort; studied the horse in the riding school and anatomically, then in Stuttgart, Munich, and Düsseldorf; traveled in 1848 with Prince Thurn and Taxis through Hungary, Wallachia, and Southern Russia; accompanied the Austrians on the march through the Danubian principalities in 1854; visited Syria and Egypt in 1856, Algiers in 1861, and resided in Paris until 1870, when he settled at Kronberg, near Frankfort; lives alternately there and in Paris. Member of Antwerp and Rotterdam Academies. Medals: Brussels, 1863; Paris, 1864, 1865, 1867; Munich, 1876; Order of Leopold, 1866; Honorary Member of the Deutsches Nochstift; court painter to Grand Duke of Mecklenburg, 1862; officer of the Star of Roumania, 1888.

399. "ABANDONED." (On the Marshes of the Danube.)

Purchased in Paris. Signed. Water Color, 22 x 11.

Duez, Ernest Ange.

Born at Paris, 1843. *Genre* painter, pupil of Carolus Duran. Medals: third class, 1874; first class, 1879; Legion of Honor, 1880.

400. THE BOUQUET.

Signed. Water Color, 8 x 12.

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Vibert, Jehan Georges. See No. 398.

401. PALM SUNDAY IN SPAIN.
Painted to order. 1873. Signed and dated, 1873.
Water Color, 14 x 20.

Doré, Gustave Paul.

Original name Dorrer, but changed by him to French form. Born at Strasburg, 1833; died at Paris, 1883. Illustrated periodicals when fifteen years of age. Exhibited in Salon, 1848, pen and ink landscape drawings, and in 1855 his first oil picture, "Battle of the Alma," which was followed in 1857 by the "Battle of Inkerman." The great wealth of his imagination, and wonderful facility of execution, led him into exaggerations which deprived him of fame as an historical painter.

402. THE RETREAT FROM MOSCOW.
From the John Taylor Johnston collection, 1876.
Signed and dated, 1865. Water Color, 38 x 28.

Meissonier, Jean Louis Ernest. See No. 374.

403. THE SIGN PAINTER.
Purchased in Paris, 1872. Signed and dated, 1872.
Water Color, 7 x 9.

Berne-Bellecour, Étienne Prosper.

Resides at Château d'Égreville (Seine et Marne), France. Born at Boulogne, 1838. *Genre*, landscape and portrait painter; pupil of Picot and of F. Barrias. Medals: 1869; first class, 1872; third class, 1878; Legion of Honor, 1878.

404. SOLDIER IN THE TRENCHES.
Signed and dated, 1872. Water Color, 4 x 6.

Leloir, Alexandre Louis.

Born at Paris, 1843; died, 1884. *Genre* painter, son and pupil of J. B. Auguste Leloir. Composition ingenuous, and coloring agreeable. Style decorative. Medals: 1864, 1868, 1870; second class, 1878; Legion of Honor, 1876.

405. FEMALE FIGURE.
Painted to order, 1882. Signed and dated, 1882.
Water Color, 9 x 13.

Meissonier, Jean Louis Ernest. See No. 374.

406. THE BROTHERS ADRIEN AND WILLIAM VAN DE VELDE.
From the Laurent-Richard collection, Paris. 1878.
Signed and dated, 1856. On wood, 8 x 10.

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Kaulbach, Friedrich August von.

Born at Hanover, 1850. *Genre* and portrait painter. Son and pupil of Friedrich Kaulbach, then pupil at Nuremberg of Kreling; settled in Munich in 1872. Member of Berlin Academy. Gold medal, Berlin, 1884; Bavarian Crown Order, 1885.

407. GIRL'S HEAD.

Purchased in Munich. Signed. On wood, 9 x 12.

Gérôme, Jean Léon.

Born at Vesoul, 1824. Pupil of Paul Delaroche, whom he accompanied to Rome, and of Gleyre after his return from Italy. Gérôme is one of the best-known modern French painters, and has executed several sculptured groups. His subjects are chiefly characteristic of life in the East. Medals: third class, 1847; second class, 1848, 1855; of Honor, 1867, 1874, 1878; for Sculpture, 1878; Legion of Honor, 1855; Officer, 1867; Commander, 1878; Member of Institute, 1865. Professor in the *École des Beaux-Arts*, 1863.

408. BOY OF THE BISCHARI TRIBE.

Signed. On canvas, 8 x 10.

Delort, Charles Édouard.

Born at Nimes, 1814. Died, 1894. *Genre* painter, pupil of Gleyre and of Gérôme. Medals: third class, 1875; second class, 1882.

409. THE CASQUE.

Purchased in Paris, 1872. Signed and dated, 1872.

On canvas, 14 x 20.

Gallait, Louis.

Born at Tournay, 1810; died, 1887. History, *genre*, and portrait painter. Pupil of Tournay Academy under Hennequin. Obtained the first prize at Ghent in 1831. Studied at the Antwerp Academy, and in 1834 went to Paris. His "Abdication of Charles V," painted at Brussels in 1841, placed him at once at the head of Belgian historical painters, and won for him the Belgian Order of Leopold, and the French Legion of Honor. The City of Brussels struck a medal in his honor. Member of Brussels, Antwerp, Paris, Berlin, and Munich Academies. Prussian Order of Merit; Order of Oaken Crown of Holland.

410. THE MINSTREL BOY.

1867. Signed and dated, 1867. On canvas, 15 x 18.

Breton, Jules Adolphe.

Born at Courrières (Pas-de-Calais), May 1, 1827. Pupil of Drölling and of Felix de Vigne, whose daughter he married in 1858. Medals: third class, 1855, *Exposition Universelle;* second class, 1857; first class, 1859, 1861, 1867, *Exposition Universelle.* Medal of Honor, 1872.

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Chevalier, Legion of Honor, 1861; Officer, 1867; Commander, 1889. Officer of the Order of Leopold, of Belgium. Commander of St. Stanislas of Russia, and of St. Michael of Bavaria. Member of the Institute, 1886. Member of the Academies of Milan, Vienna, Madrid, Stockholm, Antwerp, and Brussels. Author of several books: "Les Champs et la Mer," poems, 1875; "Jeanne," poem (Monthyon prize), 1880; "La Vie d'un Artiste," 1890; "Un Peintre Paysan," 1895; "Le Roman des Artistes."

411. PEASANT GIRL KNITTING.

Purchased in Paris. Signed. On canvas, 18 x 22.

Couture, Thomas.

Born at Leulis (Oise), 1815; died at Villiers le Bel (Seine-et-Oise), 1879. History and *genre* painter; pupil of Gros, and of Paul Delaroche. Won the *Grand Prix* in 1837. In 1847 Couture became celebrated by his "Romans of the Decadence" (Louvre), a picture which, in the united qualities of conception, composition, drawing, and color, has few, if any, rivals in modern art. Medals, 1844, '47, '55. Legion of Honor, 1848.

412. THE IDLE STUDENT.

About 1855. Signed. On canvas, 38 x 50.

Achenbach, Andreas.

Born at Hesse Cassel, 1815. Landscape and marine painter; pupil of Düsseldorf Academy, 1827-1835, under Schirmer, and one of the most distinguished painters of the school. He visited Holland in 1832-33; Norway, 1835; the Bavarian Tyrol, 1836, and Italy, 1843. He painted landscapes, mountain, forest, and sea, with like ability and power. Member of the Berlin, Amsterdam, and Antwerp Academies. Paris Salon. Medals: third class, 1839; first class, 1855; third class, 1867. Legion of Honor, 1864.

413. SUNSET AFTER A STORM; COAST OF SICILY.

From the John Wolfe collection, 1863. Signed and dated, 1853. On canvas, 42 x 32.

Preyer, Johann Wilhelm.

Born at Rheydt, near Düsseldorf, 1803; died, 1889. Pupil of Düsseldorf Academy, 1822-27. Visited Holland in 1835; Munich, 1837 and 1842; Venice, Milan, and Switzerland, in 1840; Tyrol and Venice, in 1843. Settled in Düsseldorf.

414. GRAPES, PLUMS, NUTS, ETC.

Painted to order. 1874. Signed. On canvas, 16 x 13.

Jacquet, (Jean) Gustave.

Born at Paris, 1846. *Genre* and portrait painter; pupil of Bouguereau. Medals: 1868; first class, 1875; third class, 1878; Legion of

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Honor, 1879. He began by painting military subjects of the sixteenth century. In 1867, his "Call To Arms" was purchased by Princess Mathilde, and in 1868, his "Sortie of the Army" was purchased by the Museum of Blois. During the Franco-German War, 1870, he served as "franctireur" in the Army of Paris. At the conclusion of that war he adopted a different style in Art, painting such subjects as the "Young Woman with the Sword," "Reverie," "The First Arrival." The "Minuet," 1880, was purchased by the Count of Fitzkievich. At that time he painted portraits of the Duchesses d'Uzés, and de la Trémouille, and of many others of the nobility and society of France and England. Many of his more recent and better pictures are in New York and in Pittsburgh. He is especially known for his exquisite little heads of women, in the fashion of the eighteenth century.

415. FEMALE HEAD.

Signed. On canvas, 17 x 21.

Hamon, Jean Louis.

Born at St. Loup, near Plouha (Côtes-du-Nord), 1821; died at St. Raphaël (Var), 1874. *Genre* painter; pupil of Delaroche and of Gleyre; exhibited in 1848 with little success. Gleyre then obtained him employment at Sèvres, where he designed and painted a number of vases, among them one for Queen Victoria (1851), and another for the Empress. Lived in Capri after 1865. Many of his highly poetical pictures have been engraved. Medals: third class, 1853; second class, 1855; Legion of Honor, 1855.

416. AN ETRUSCAN VASE SELLER.

From the collection of Mr. John Wolfe, 1863. Signed.
On canvas, 16 x 19.

Breton, Jules Adolphe. See No. 411.

417. RELIGIOUS PROCESSION IN BRITTANY.

Purchased in 1873 from the collection of the late Baron Strousberg, Berlin. The Brittany peasantry are almost as wild as their country, excessively quaint in their costume, wearing broad-brimmed hats and flowing hair, and in some districts trunk hose of the sixteenth century. They are usually spare and wiry in their persons, almost unchanged in their manners, customs, and habits, and old legends and superstitions still retain their hold on the popular mind. Of ancient monuments of different ages there is no lack in Brittany, and above all, of Celtic remains; those extraordinary masses of rough unhewn stones are supposed to be in some way connected with the religion of the Druids. Brittany appears to have been the sacred land of the Gauls, the centre of their worship to which the various nations and tribes repaired on pilgrimages at stated times to pay their devotions. Their mysterious influence is not yet by any means effaced from the minds of

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the lower orders of Brittany. The influence of paganism lingered long in these remote wilds; indeed, the inhabitants of Ouessant are said to have been idolaters until within two hundred years. Hence has arisen a strange jumble of paganism and Romanism. Heathen divinities were replaced by saints, of which the number in Brittany exceeds that of any part of Romish Europe. Almost every church has its strange legend, and every saint his special patronage, and on his fête day a pilgrimage or *pardon* is celebrated, when indulgence for past sins is obtained. These festivals often are nearly equivalent to the German Kirchweich and the Flemish Kermes. The *pardon* St. Mathurin held at Lamballe on Whitsunday is much frequented by pilgrims, who dance the old Breton dances. The *pardon* celebrated four times a year at Rumegol, near Le Faou, is attended with very curious ceremonies. These *pardons* take place at fixed periods around about certain churches, but often in uncultivated fields, where tents are erected, and where the fête continues for several days, and is attended by thousands of the peasantry of both sexes. The most important of these *pardons* are those of St. Anne d'Auray, and of St. Anne de Palud, which last is the most picturesque of all, and takes place at the seaside. The one represented in M. Breton's picture is held at Kergoat, near Douarnenez and Quimper.

Signed and dated, 1869. On canvas, 72 x 51.

Marchal, Charles François.

Born at Paris, 1825; died there, 1877. *Genre* painter, pupil of Drölling and Dubois. Improved and prospered until 1876, when he lost his eyesight, and in despair committed suicide. Medals: 1864, 1866, and 1873.

418. EVENING IN ALSACE.

Purchased from the artist. Salon, 1873. Signed and dated, 1873. On canvas, 57 x 36.

Defregger, Franz von.

Born at Stronach, Tyrol (Austria). Pupil of Munich Academy under Piloty, 1860. Gold Medals: Munich, Vienna, Berlin, Paris. Professor of Munich Academy. Orders of St. Michael; of Francis Joseph; of Isabella the Catholic. Honorary Member of the Berlin, Vienna, and Amsterdam Academies. Ennobled in 1880.

419. GERMAN PEASANT GIRL.

Purchased from the artist. 1880. Signed. On wood, 16 x 21.

Koek-Koek, Barend Cornelis.

Born at Middelburg, Zeeland, 1803; died at Cleves, 1862. Son and pupil of Johannes Hermanus Koek Koek, and student of Amsterdam Academy under Schelfhout and Van Oos; traveled in Belgium, in the Ardennes, on the Rhine and Moselle; visited Paris. Afterwards

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settled at Beck, in Gelderland, and in 1841 founded an Academy of Design at Cleves. Member of Rotterdam and St. Petersburg Academies in 1840. Orders of the Lion (1839), and of Leopold (1842). Legion of Honor. Gold medals in Amsterdam (1840), Paris (1840 and 1843), and The Hague.

420. WINTER LANDSCAPE; HOLLAND

Signed and dated, 1833. On wood, 17 x 14.

Frère, Pierre Édouard.

Born at Paris, 1819; died, 1886. *Genre* painter; pupil of Paul Delaroche and of *École des Beaux-Arts.* He gained his first success in 1843. Medals: third class, 1850, and in 1855; second class, 1852; Legion of Honor, 1855.

421. VISIT OF A SISTER OF CHARITY.

Painted to order. Signed and dated, 1877. On wood, 16 x 19.

Bouguereau, William Adolphe.

Born at La Rochelle, 1825. History and *genre* painter; pupil of Picot, and from 1843 of *École des Beaux-Arts.* Won the Grand Prix de Rome in 1850. On his return to Paris he was entrusted with important decorative works in public buildings, and in 1866 painted Apollo and the Muses in the foyer of the theatre at Bordeaux. Medals: second class, 1855; first class, 1857; third class, 1867; Legion of Honor, 1859; Officer, 1876; Member of Institute, 1876; Medal of Honor, *Exposition Universelle,* 1878; Knight of the Order of Leopold, 1881; Grand Medal of Honor, 1885; Medal of Honor, Antwerp, 1885; Commander of the Legion of Honor, 1885.

422. BROTHER AND SISTER.

Purchased by Miss Wolfe's father. Signed and dated, 1871. On canvas, 34 x 50.

Graeb, Karl Georg Anton.

Born at Berlin, 1816; died there, 1884. Architecture and landscape painter; pupil of Gerst and of Berlin Academy. Visited Switzerland, Southern France, and Paris, and in 1843 Italy and Sicily. Was made Court painter in 1851, professor in 1855, and Member of the Berlin Academy in 1860. Great gold medal in 1854. Member of Amsterdam and Vienna Academies.

423. INTERIOR OF THE CATHEDRAL OF FRIBOURG, GERMANY.

Painted to order. Signed and dated, 1874. On canvas, 40 x 31.

Comte, Pierre Charles.

Born at Lyons, 1823; died ——. *Genre* and history painter; pupil of Paul Delaroche, H. Vernet, and Robert Fleury. Medals: third

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class, 1852; second class, 1853, 1855, and 1857, and third class, 1867; Legion of Honor, 1857.

424. LADY AT HER TOILET, XVI CENTURY.

From the John Wolfe Collection, 1882. Signed. On wood, 12 x 16.

Toulmouche, Auguste.

Born at Nantes, 1829; died at Paris, 1890. Pupil of Diel and Gleyre. Medals, 1852, '59, '61, '78. Legion of Honor, 1870.

425. HOMAGE TO BEAUTY.

Painted to order. Signed and dated, 1874. On canvas, 18 x 24.

Haghe, Louis.

Born at Tournay, Belgium, 1806; died at Stockwell, England, 1885. History and *genre* painter; pupil of Chevalier de la Barrière, a French *émigré*, whom he afterwards assisted in the publication of views in Belgium. Went to London in 1823; took up painting in water colors; in 1835 became Member of the Institute of Painters in Water Colors, and afterwards its President. Member of Antwerp Academy; Order of Leopold. Medals: 1834, 1855.

426. GUARD ROOM; THE TOAST.

From the John Wolfe Collection. 1863. On wood, 21 x 16.

Meissonier, Jean Louis Ernest. See No. 374.

427. A GENERAL AND ADJUTANT (SHORES OF ANTIBES).

From the Collection of the late Baron Strousberg, Berlin, 1873. Signed and dated, 1869. On wood, 10 x 8.

Diaz De La Peña, Narciso Virgilio. See No. 380.

428. THE HOLY FAMILY.

From the Collection of the late Baron Strousberg, Berlin, 1873. Signed and dated, 1850. On wood, 9 x 12.

Villegas, José.

Born at Seville, Spain, August, 1848; began the study of painting at the age of 16. In 1867 went to Madrid to study the great Masters in the Museum of "El Prado." Went to Rome in 1868–1892; exhibited at Munich, Berlin, Vienna, Barcelona, and Venice. Received Four Grand Medals at Berlin, Munich, Vienna, and Barcelona. Officer of the Crown of Italy, 1893. Commander of the Order of Frederick of Wurtemberg, 1892. Made Academician (de mérite) of the Academies of Berlin, Munich, and Vienna, 1893; and in 1894, of San Luca, of Rome, and of Arcireale; and of Carrara, 1895. Commander of the Crown of Italy, 1894. "Virtuoso al Pantheon," 1896; Academician of Perugia, 1897. Resides at Rome.

429. EXAMINING ARMS.

Purchased in Paris. Signed and dated, 1870. On wood, 12 x 14.

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Fichel, Benjamin Eugène.

Born at Paris, 1826. Pupil of Paul Delaroche and Drölling. Subjects and style somewhat in the manner of Meissonier, but in execution he lacked those vital qualities which give to Meissonier's works their peculiar charm. Medals: third class, 1857, 1861, 1869. Legion of Honor, 1870.

430. WAITING AN AUDIENCE.

Purchased in Paris, 1873. On wood, 31 x 19.

Hebert, Antoine Auguste Ernest.

Born at Grenoble, 1817. Pupil of David d'Angers and Paul Delaroche. After winning the *Prix de Rome* in 1839, his father consented to his following an artistic career. He made repeated visits to Italy. His style is poetical, but often too sentimental. Medals: first class, 1851 and 1855; second class, 1867. Legion of Honor, 1853; Officer, 1867; Commander, 1874; Member of the Institute of France, 1874; Director of the French School of Art in Rome from 1867 to 1873, and again in 1885 to 1892. Medal of Honor, 1895.

431. A GIRL'S HEAD.

Purchased in Paris. On canvas, 14 x 18.

Leclaire, Victor.

Born at Paris, 1830; died there, 1885. Landscape and flower painter. Pupil of his brother, Léon Louis Leclaire. Medals: third class, 1879; second class, 1881.

432. APPLE BLOSSOMS IN A VASE.

Signed and dated, 1875. On wood, 15 x 25.

Dupré, Jules. See No. 369.

433. THE OLD OAK.

Signed. On canvas, 25 x 32.

Hennings, J. F.

Born in Prussia, 1839. Pupil of Oswald Achenbach, at Düsseldorf. He has resided at Munich since 1857. Traveled through Italy, the Tyrol, and Bavaria. His picture, "A Moonlight Night" (Salzburg and Regensburg), was sold at the Paris Salon; others of his paintings are in public and private galleries at Rome, Dresden and New York.

434. HEIDELBERG BY MOONLIGHT.

Purchased in Berlin. Signed. On canvas, 70 x 40.

Koek-Koek, Barend Cornelis. See No. 420.

435. SUNSET ON THE RHINE.

Painted to the order of Mr. John Wolfe. Purchased at the sale of

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this collection, in 1863, by Mr. John Taylor Johnston, and at the sale of his gallery, in 1876, was bought by Miss Wolfe.

Signed and dated, 1853. On canvas, 41 x 31.

Detaille, Jean Baptiste Edouard.

Paris. Born at Paris, 1848. Favorite pupil of Meissonier. Exhibited at Salon, in 1868, his "Halt of Infantry," which received much praise, and in 1869 the "Rest During the Drill at Camp St. Maur," which won for him a medal, and which established his reputation as one of the most popular military painters of the day. Member of the Institute, 1892. He served upon the Staff in the Tunisian Campaign, 1881. Visited and painted in England and Austria, and in Russia he executed many important works for the personal collection of the Czar. President of the Society of French Artists, 1895 (*Champs Elysées*). Medals, Paris, 1869, '70, '72. Medal of Honor, 1888. Legion of Honor, 1873; Officer, 1881; Commander, 1897. Grand Medal of Honor, 1897. Grand Cordon of the Order of St. Stanislas of Russia, 1897; Military Medal of England (Queen's Jubilee), 1897; Colonial Medal (Tunisian Expedition).

436. SKIRMISH BETWEEN COSSACKS AND THE IMPERIAL BODY GUARD, 1814.

Salon, 1870. Purchased from the collection of the late Edward Matthews, Esq. Signed and dated, 1870. On canvas, 32 x 39.

Vernet, Emile Jean Horace.

Born at Paris, 1789; died there, 1863. Son and pupil of Carle Vernet, and pupil of Moreau and Vincent. In 1810 he exhibited his "Capture of a Redoubt." In 1812 he won a first medal by his "Taking of an Intrenched Camp." In 1814 Napoleon decorated him with the cross of the Legion of Honor for gallant conduct at the defence of the Barrière de Clichy, which he subsequently depicted in 1820. In 1826 he became a member of the Institute; in 1828-1839 he was director of the French Academy in Rome. Visited Algeria in 1833-1835; St. Petersburg in 1836, 1838 and 1842; Algeria again in 1837, 1845 and 1853, and Egypt, Syria, Palestine, and Turkey in 1839-40. Officer, Legion of Honor, 1825; Commander, 1842; Grand Officer, 1862; medal of honor, Paris Exhibition, 1855. Vernet painted successfully, military, Oriental, and Biblical scenes, but after 1836 he devoted himself chiefly to battle pieces.

437. HORSES.

Study for large picture, "Roman Corso." Signed.

On canvas, 21 x 19.

Seitz, Anton.

Born at Rotham-Sand, near Nuremberg, 1829. Pupil of Friedrich Wagner and Reindel, in Nuremberg, and in 1853–1863 of Flüggen, in

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Munich. Professor and honorary member of the Royal Academy of Munich. Gold medals at Munich and Vienna. Chevalier of the Bavarian Order of St. Michael.

438. THE DISCUSSION.

Purchased in Munich. Signed and dated, 1869. On wood, 15 x 11.

Vollon, Antoine.

Born at Lyons, 1833; pupil of the Lyons Academy and of Ribot. He went to Paris and made his début at the *Salon* of 1864. His subjects are mostly still-life, kitchen interiors, sea-fish, and occasionally portraits. Medals: 1865, 1868, 1869; first class, 1878; Legion of Honor, 1870; Officer, 1878. Member of the *Beaux-Arts*, 1897.

439. A FARM YARD.

Purchased in Paris. Signed. On canvas, 45 x 37.

Trayer, Jean Baptiste Jules.

Born at Paris, 1824. *Genre* painter; pupil of his father and Lequien. Medals, 1853, '55, '69.

440. RIBBON PEDDLER.

Purchased in Paris. Signed and dated, 1873. On canvas, 23 x 29.

Daubigny, Charles François.

Born at Paris, 1817; died there, 1878. Son and pupil of the distinguished miniature painter of the French Restoration, Edmé François Daubigny, 1789-1843. He visited Italy, and returning in 1836, studied under Paul Delaroche. Daubigny was, with Rousseau, Corot, and Jules Dupré, a lover of the banks of the Oise. On a boat arranged with all necessary equipments for a house and studio combined, he made long excursions on the Oise and Seine. A dweller in the open air, he rendered with all the freshness of spring time. the tender accuracy of color, which contact with nature alone made possible, and brought to landscape painting an unusual grace. Medals, 1848, '53, '55, '57, '59, '67. Legion of Honor, 1859. Officer of the Legion of Honor, 1874. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

441. ON THE RIVER OISE; EVENING.

Painted to order. Signed and dated, 1874. On wood, 27 x 15.

Worms, Jules.

Born at Paris, 1832. Resides there. *Genre* painter; pupil of Lafosse. He has traveled extensively, especially in Spain, and many of his best works are illustrative of Spanish life. Medals: Paris, 1867, 1868, 1869; third class, *Exposition Universelle*, 1878; first class, Madrid, 1869; Legion of Honor, 1876.

442. LETTER OF RECOMMENDATION.

Painted to order. Signed. On canvas, 28 x 19.

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Vibert, Jehan Georges. See No. 398.

443. THE STARTLED CONFESSOR.

Signed. On canvas, 25 x 32.

Henner, Jean Jacques.

Born at Bernwiller, 1829. Pupil of Drölling and of Picot. Prize of Rome, 1858. Medals, 1863, '65, '66. Legion of Honor, 1873. Officer of the Legion of Honor, 1878. Medal, *Exposition Universelle*, 1878. Member of the Institute, 1889.

444. A BATHER.

Painted to order. Signed. On canvas, 28 x 37.

Wahlberg, Alfred.

Born at Stockholm, 1834. Pupil of Düsseldorf Academy, and in Paris of Corot and Daubigny. Member of the Stockholm Academy. Medals: Paris, 1870; second class, 1872; first class, 1878. Legion of Honor, 1874; Officer, 1878. Order of Vasa.

445. PORT OF WAXHOLM (MOONLIGHT), NEAR STOCKHOLM, SWEDEN.

Painted to order. Salon, 1873. Signed. On canvas, 54 x 32.

Stevens, Alfred.

Born at Brussels, 1828. *Genre* painter; pupil of the *École des Beaux-Arts*, in Brussels of Navez, and in Paris of Roqueplan; has acquired great fame with his graceful representations of elegant modern interiors, enlivened with figures. Medals: Brussels, 1851; Paris, third class, 1853; second class, 1855; first class, 1867, 1878. Order of Leopold, 1855; Officer, 1863, afterward Commander, then Grand Officer Legion of Honor, 1863; Officer, 1867; Commander, 1878. Commander of Austrian Order of Francis Joseph, and of Bavarian Order of St. Michael. Grand Medals of Honor: for Brussels, at Paris, 1889; at Amsterdam; at the Universal Expositions of Berlin, 1894; and of Austria. The Cross of the Lion of the Netherlands, and of the Order of Merit from Bavaria. Grand Officer Order of Compbodge as a result of his historical panorama of the Century, by the Minister of the Colonies, at Paris.

446. THE JAPANESE ROBE.

Painted to order. Signed. On canvas, 25 x 30.

Rico, Martin.

Born at Madrid, Spain. Contemporary. Received his first instructions in drawing from a good-hearted cavalry captain who practiced art as an amateur. Pupil of Federico de Madrazo; then studied in Paris and in Rome. In 1862, he secured the first *Prix de Rome*

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ever given at Madrid for landscape, and, as the four years' pension involved by the Prize may be used by the winner in either Rome or Paris, he chose the latter, and there Zamacois took him in hand; Meissonier and Daubigny gave him advice. Medals: Paris, third class, 1878; second class, 1889, *Exposition Universelle.* Legion of Honor, 1878.

447. CANAL OF VENICE.
Signed. On canvas, 26 x 19.

Max, Gabriel.

Born at Prague, 1840. Pupil of his father, the sculptor, Joseph Max, and of Piloty. First exhibited in 1867. Gold Medals at Berlin, Vienna, Munich, Sydney, etc. Honorary Member of the Munich, Prague, Amsterdam, and other academies. Chevalier of the Bavarian Order of St. Michael, of Maximilian's Order for Arts and Sciences and of the Spanish Order of Carlo III.

448. THE LAST TOKEN—A CHRISTIAN MARTYR.
Purchased at Munich. Signed. On canvas, 46 x 66.

Isabey, Eugène Louis Gabriel.

Born at Paris, 1804; died at Paris, 1886. Landscape and marine painter; son and pupil of Jean Baptiste Isabey. In 1830 he accompanied the expedition to Algiers as royal marine painter. Medals: first class, 1824, 1827, 1855; Legion of Honor, 1832; Officer, 1852.

449. A BANQUET HALL.
Purchased in Paris. Signed and dated, 1873. On canvas, 36 x 28.

Riefsthal, Wilhelm.

Born at Neustrelitz, Germany, 1827; died at Munich, 1888; pupil of Berlin Academy under F. W. Schirmer; professor at the Carlsruhe Art School in 1870-73, and director in 1875-77; settled in Munich, 1878. Member of, and professor in, Berlin Academy; honorary member, Munich Academy, 1881. Gold Medal, Berlin, 1864; Vienna, 1873.

450. A WEDDING PROCESSION IN THE BAVARIAN TYROL.
Purchased in Berlin. 1866. Signed. On canvas, 43 x 27.

Schenck, Auguste Frédéric Albrecht.

Born in the Duchy of Holstein, 1828. Resides at Ecouen (Seine et Oise), France. Pupil of Cogniet. Medal, 1865. Chevalier of the Order of Christ, of Portugal; Commander of the Order of Isabella the Catholic. Legion of Honor, 1887.

451. "LOST" SOUVENIR OF AUVERGNE.
Painted to order. Salon, 1873. Signed. On canvas, 96 x 60.

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Cock, César de.

Born at Ghent, Belgium, 1823, where he now resides. Medals: 1867, *Exposition Universelle*, Paris, 1869. Diploma of Honor, Amiens, 1868. Grand medals, International Exposition, Havre, 1868, and at Munich, 1869. Diploma of Honor, International Exhibition, London, 1872. Grand Medal, International Exposition, Amsterdam, 1883. Medal at Ghent, 1883. Officer of the Order of Leopold of Belgium, 1883.

452. LANDSCAPE; SPRING.

Painted to order. 1878. Signed. On canvas, 52 x 33.

Cabanel, Alexandre. See No. 376.

453. THE SHULAMITE.

"The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills. . . . He standeth behind our wall. . . . My beloved spake, and said unto me, Rise up, my love, my fair one, and come away."—Song of Solomon, 2d chap., verses 8-10.

Painted to order. Salon, 1876. Signed and dated, 1875.
On canvas, 42 x 56.

Fromentin, Eugène.

Born at La Rochelle, *Charante-Inférieure*, 1820; died at St. Maurice, near La Rochelle, 1876. Pupil of Rémond and Cabat; visited Algiers in 1846-48 and in 1852-53. Brought home many sketches, from which he painted his characteristic pictures of Oriental life. He was the author of a successful romance, "Dominique," 1863, and of admirable works on art and travel. Medals: second class, 1849, 1857; first class, 1859. Legion of Honor, 1859; Officer, 1869.

454. ARABS CROSSING A FORD.

Purchased from the artist. Signed and dated, 1873.
On wood, 24 x 19.

Meyer, Johann Georg, called Meyer Von Bremen.

Born at Bremen, 1813; died at Berlin, 1886. Pupil of Düsseldorf Academy under Karl Sohn and Schadow. Painted at first Biblical subjects, afterwards *genre*. Repeatedly visited Belgium, and in 1852 moved to Berlin, where he was made professor in 1863. Member of Amsterdam Academy; Order of Leopold; medal in Philadelphia, 1876.

455. THE LETTER.

Purchased in Berlin, 1873. Signed. On canvas, 19 x 25.

Ziem, Félix.

Born at Beaune (Côte-d'Or), 1821. Pupil of Art School of Dijon. Traveled in 1845-48 in Southern France, Italy, and the East. His views of Venice have won him world-wide fame. Medals: third class, 1851, 1855; first class, 1852. Legion of Honor, 1857; Officer, 1878.

456. INUNDATION OF THE PIAZZA OF ST. MARK, VENICE.

Purchased in Paris. On canvas, 26 x 32.

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Knaus, Ludwig. See No. 370.

457. THE HOLY FAMILY. (REPOSE IN EGYPT.)

Purchased by Miss Wolfe from the artist in Berlin. 1876. Signed and dated, 1876. On wood, 31 x 43.

Roybet, Ferdinand Léon Victor.

Paris. Born at Uzès (Gard), France, 1840. Pupil of Vibert. Professor *École des Beaux-Arts*, Lyons. Medal, 1866. Legion of Honor, 1892. Medal of Honor, Paris, 1893. Grand Medal, Munich, 1894. Medal of Honor, Berlin, 1895.

458. THE GAME OF CARDS.

Painted to order. Signed. On canvas, 22 x 18.

Mesgriny, Frank de.

Born at Paris; died, ——. Pupil of Worms and Rico.

459. RIVER SCENE.

Painted to order. Signed. On canvas, 22 x 14.

Willems, Florent.

Born at Liège, Belgium, 1823. Pupil of Mechlin Academy; studied especially the old Dutch Masters, and attracted attention as early as 1840. The great success of his picture exhibited in Paris in 1844, induced him to settle there. Medals: Paris, third class, 1844; second class, 1846; first class, 1855, 1867, 1878; Legion of Honor, 1853; Officer, 1864; Commander, 1878; Officer of Order of Leopold, 1851.

460. PREPARING FOR THE PROMENADE.

Vienna Exhibition. 1873. Purchased from the artist. Signed. On wood, 19 x 25.

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GALLERY 10.

Continuation of the Catharine Lorillard Wolfe Collection.

Simonetti, Cavaliere Attilio. See No. 385.

461. THE FLOWER.

Signed and dated, 1872. Water Color, 10 x 14.

Simonetti, Cavaliere Attilio. See No. 385.

462. AMATEUR OF PAINTINGS.

Signed and dated, 1872. Water Color, 9 x 13.

Lami, Louis Eugène.

Born at Paris, 1800; died there. Pupil of Gros and Horace Vernet. Medal, second class, 1865; Legion of Honor, 1837; Officer, 1862.

463. INTERIOR OF A MUSEUM.

Dated, 1853. Water Color, 14 x 20.

Glaize, Pierre Paul Léon.

Born at Paris, 1842. Pupil of his father and of Gérôme. Début at the *Salon* of 1859. Medals in 1864, '66, '68. Medal, first class, 1878 (*Exposition Universelle*). Legion of Honor, 1877. He has received various public commissions from the French Government and municipalities. Gold medal, 1889, *Exposition Universelle.*

464. BEFORE THE MIRROR.

Purchased in Paris. 1873. Signed and dated, 1873.
On canvas, 29 x 39.

Leloir, Alexandre Louis. See No. 405.

465. IN HIS CUPS.

Signed and dated, 1872. Water Color, 14 x 20.

Fortuny, Mariano-José-Maria-Bernado.

Born at Reus, Catalonia, Spain, June 11, 1838. Died at Rome, 1874. His parents were poor. Drawing was his absorbing passion. In 1847 he attended a public course in drawing in his native town. At 12 years of age, he began the study of painting, and while so engaged, he lost both of his parents, which intensified his unfortunate lot. In 1857 he won the prize of Rome from Spain, and from that time he

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quickly rose to fame. His career was as brilliant as it was short. In 1867, already celebrated among painters, he married M'lle Cécilia de Madrazo, the sister of the celebrated artist Raymundo de Madrazo. Chevalier of the Order of Charles III. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

466. CAMELS REPOSING; TANGIER.

From the collection of the artist, M. Gérôme. Purchased in Paris. Signed and dated, 1865. Water Color, 14 x 8.

Bonheur, M'lle Marie Rosa. See No. 373.

467. A LIMIER-BRIQUET HOUND.

From the H. D. Newcomb collection. 1877. Signed. On canvas, 18 x 15.

Huntington, Daniel. See No. 241.

468. PORTRAIT OF JOHN DAVID WOLFE.

The father of Miss Catharine Lorillard Wolfe. Signed and dated, 1876. On canvas, 37 x 43.

Leighton, Lord Frederick. See No. 393.

469. HEAD OF A WOMAN, "Lucia."

Purchased in London. On canvas, 10 x 14.

Kaemmerer, Frederik Hendrik.

Born at The Hague, in 1839. In 1865 he went to Paris, where he has since resided, but he has always remained a Hollander. Landscape and *genre* painter; pupil of Gérôme, and the *École des Beaux-Arts*. Medal: second class, Paris *Salon*, 1874; Legion of Honor, 1889.

470. STUDY OF A GIRL'S HEAD.

Signed. On canvas, 6 x 9.

Boldini, Giovanni.

Born at Ferrara, Italy, 1844. Resides at Paris.

471. FEMALE FIGURES; GOSSIP.

Signed and dated, 1873. On wood, 9 x 7.

Cabanel, Alexandre. See No. 376.

472. PORTRAIT OF MISS CATHARINE LORILLARD WOLFE.

Painted from sittings at Paris. 1876. Signed and dated, 1876. On canvas, 42 x 67.

Voltz, Friedrich.

Born at Nordlingen, 1817; died at Munich, 1886. Son and pupil of Johann Michael Voltz (1784-1858); then studied at the Munich Academy, and from nature in the Bavarian Alps. Visited Italy in 1843-45, and in 1872, and the Netherlands in 1846. Professor at Munich Academy. Member of Munich, 1863, Berlin, 1869, and Vienna, 1870, Acad-

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emies. Gold Medals, Berlin, 1856, 1861; Würtemburg Medal for Art, Orders of the Red Eagle and of St. Michael, 1867.

473. LANDSCAPE AND CATTLE.
Purchased in Munich. 1868. Signed. On wood, 13 x 10.

Boughton, George H., R.A.

Born in England, 1834. His family went to Albany, N. Y., 1837. Studied at Albany. First exhibited at the National Academy of Design, New York, in 1858. Made an Academician, 1871. Associate Member of the Royal Academy, 1870, and of the Royal Institute of Painters in Water Colors, London, 1887, where he is now resident. R. A., 1896.

474. A PURITAN GIRL.
Signed. On wood, 11 x 15.

Diaz De La Peña, Narciso Virgilio. See No. 380.

475. LANDSCAPE.
Purchased in Paris. Signed. On wood, 13 x 9.

Preyer, Émilie.

Born at Düsseldorf, 1849. Daughter and pupil of Johann Wilhelm Preyer. Visited and studied in: Cassel, 1880; Dresden and Berlin, 1881; Brussels and Antwerp, 1883; and Holland, 1885.

476. FRUITS, FLOWERS, ETC.
Signed. On canvas, 16 x 11.

Chaplin, Charles Joshua.

Born at Les Andelys (Eure), 1825; died, Paris, 1891. Pupil of the *École des Beaux-Arts*. In 1860 he was employed in decorating the Tuileries, afterwards the rooms of the Empress in the *Élysée*. He was successful as a teacher and as a portrait painter. Medals: third class, 1851; second class, 1852 and 1865; Legion of Honor, 1865; Officer, 1877.

477. "HAIDEE" (BYRON).
Purchased in Paris, 1873. Signed and dated, 1873.
On canvas, 25 x 39.

Leloir, Alexandre Louis. See No. 405.

478. WANDERING MINSTREL; OLD NUREMBERG.
Painted to order. 1873. Signed and dated, 1873.
Water Color, 14 x 20.

Detaille, Jean Baptiste Edouard. See No. 436.

479. FRENCH CUIRASSIER.
Signed and dated, 1872. Water Color, 10 x 13.

Leloir, Alexandre Louis. See No. 405.

480. CHOOSING THE DINNER.
Purchased in Paris, 1872. Signed and dated, 1872.
On canvas, 18 x 12.

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Dupré, Jules. See No. 369.

481. THE HAY WAGON.

From the late Wm. T. Blodgett Collection. 1876. Signed.
On canvas, 18 x 14.

Coninck, Pierre Louis Joseph de.

Born at Meteren (Nord), France, 1828. Pupil of Cogniet. Medals: 1866, '68, '73, '89 (*Exposition Universelle*). Legion of Honor, 1889. Medals: Centennial Exhibition, Philadelphia, 1876; and at International Expositions of Vienna, Amsterdam, and at Moscow.

482. ITALIAN CHILDREN AT A FOUNTAIN.

Painted to order. Signed. On canvas, 42 x 60.

Decamps, Alexandre Gabriel.

Born at Paris, 1803; died at Fontainebleau, 1860. Pupil of Abel de Pujol, David, and Ingres. He freed himself from the classical style of his masters, and early placed himself with Delacroix, as a leader of the modern romantic French school. In 1827 he visited Greece, Constantinople and Asia Minor, and conceived a lasting predilection for Oriental subjects, which he treated with consummate skill and power.

483. THE NIGHT PATROL AT SMYRNA.

From the collection of Mr. John Taylor Johnston. 1876. Signed.
On canvas, 36 x 29.

Knaus, Ludwig. See No. 370.

484. OLD WOMAN AND CATS.

From the collection of the late Baron Strousberg, Berlin, 1873. Signed and dated, 1868. On canvas, 30 x 26.

Marcke, Émile van.

Born at Sèvres, 1827; died, 1891. The most distinguished pupil of Troyon, whose attention he attracted while employed in the porcelain works as a decorator, and through whose influence he began the study of nature, and subsequently abandoned the pottery at Sèvres for a studio in Paris. The influence of Troyon is evident in all of Van Marcke's earlier works. But he was a consummate draughtsman, and soon developed a style of his own, displaying marked ability and freedom in composition, individuality of touch, and a quality of color differing from that of his master. His works sparkle with sunlight, and beneath the showery skies there is a freshness of verdure replete with the charm of midsummer days. Medals: 1867, 1869, 1870. Legion of Honor, 1872. First class medal, 1878.

485. THE MILL.

Painted to order, 1875. Signed and dated, 1875.
On canvas, 78 x 59.

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Frère, Charles Théodore.

Born at Paris, 1815; died, 1888. Pupil of Cogniet and Roqueplan. Medals: 1848, 1865.

486. CAIRO; EVENING.

Painted to order. Signed. On canvas, 42 x 29.

Bonnat, Léon Joseph Florentin.

Born at Bayonne, 1833. Pupil in Madrid of F. de Madrazo, and of Cogniet, in Paris. Studio in Paris. Second *Grand Prix*, 1858; then studied three years in Italy. Medals: second class, 1861, 1863, and 1869; of Honor, 1869. Legion of Honor, 1867; Officer, 1874; Commander, 1882. Grand Officer, 1897. Member of the Institute of France.

487. EGYPTIAN FELLAH WOMAN AND CHILD.

From studies made at the opening of the Suez Canal. *Salon*, 1870. Purchased from the John Wolfe collection, 1882. Signed and dated, 1870. On canvas, 39 x 72.

Brion, Gustave.

Born at Rothau, Alsace, 1824; died in Paris, 1877. Pupil of Gabriel Guérin in Strasburg. Medals: second class, 1853, '59, '61, '67; first class, 1863; Medal of Honor, 1868; Legion of Honor, 1863. Order of Leopold of Belgium.

488. RETURN FROM THE CHRISTENING.

Painted to order. 1874. Signed and dated, 1874. On canvas, 62 x 43.

Wahlberg, Alfred. See No. 445.

489. A DAY IN OCTOBER, NEAR WAXHOLM, SWEDEN.

Painted to order. *Salon*, 1873. Signed and dated, 1873. On canvas, 62 x 39.

Munkacsy, Mihály (Michael) de.

Real name, Michael Lieb. Born at Munkács, Hungary, 1846. Apprenticed with a carpenter for six years at Arad, then studied under a portrait painter at Gyula; pupil of Vienna Academy, then in Munich of Franz Adam; went in 1867 to Düsseldorf, and, incited by Knaus and Vautier, devoted himself to *genre* painting, and in 1869 established his fame with the "Last Days of a Condemned Man." In 1872 he removed to Paris. Medals: Paris, 1870; second class, 1874; of Honor, 1878; Vienna, 1882; Legion of Honor, 1877; Officer, 1878; Member of Munich Academy, 1881.

490. A PAWNBROKER'S SHOP.

Painted to order. *Salon*, 1874. Signed and dated, 1874. On wood, 86 x 62.

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Vibert, Jehan Georges. See No. 398.

491. THE REPRIMAND.

Painted to order. *Salon,* 1874. Signed and dated, 1874.
On canvas, 32 x 20.

Bargue, Charles.

Born at Paris (18—?); died there, 1883. Pupil of Gérôme. He painted but few pictures, but they were of exceptional excellence, both in technical execution and color. "Playing Chess on the Terrace," his last and perhaps his best work, is in the William H. Vanderbilt collection, New York. He did not exhibit at the *Salon;* but received medals for lithography in 1867, '68.

492. A BASHI BAZOUK.

Purchased in Paris, 1875. Signed and dated, 1875.
On canvas, 12 x 18.

Berne-Bellecour, Étienne Prosper. See No. 404.

493. THE INTENDED.

Painted to order. *Salon,* 1874. Signed and dated, 1874.
On canvas, 31 x 20.

Troyon, Constant.

Born at Sèvres, 1810; died in Paris, 1865. Pupil of Riocreux and Poupart, and influenced by Roqueplan to study nature, for which he showed an individual feeling in first exhibited works, 1836. A visit to Holland in 1847 revealed to Troyon his true mission, that of an animal painter. His great technical skill and inexhaustible resources as a colorist, and other rare endowments, enabled him to grapple with all the varying moods and effects of nature, and in this new line of cattle and landscape painter he soon become illustrious. Medals: third class, 1838; second class, 1840; first class, 1846, 1848, 1855; Legion of Honor, 1849. Member of the Amsterdam Academy. Diploma to the Memory of Deceased Artists, *Exposition Universelle,* 1878.

494. HOLLAND CATTLE.

Purchased by Mr. John Wolfe, out of E. Gambart's exhibition in New York, 1860. Purchased by Mr. Wm. T. Sanford from the John Wolfe collection in 1863, and at the sale of Mr. Sanford's pictures, 1876, purchased by Miss Wolfe. Signed. On canvas, 58 x 39.

Achenbach, Oswald.

Born at Düsseldorf, 1827; brother and pupil of Andreas. Visited the Bavarian Alps at an early period, and went to Switzerland and Italy in 1845, 1850, and 1851. His representation of Southern scenery and of peculiar atmospheric effects are of rare excellence. Medals: Paris, third class, 1859; second class, 1861, 1863; Legion of Honor, 1863.

495. NEAR NAPLES; MOONRISE.

Purchased in Berlin. Signed. On canvas, 55 x 39.

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Frère, Charles Théodore. See No. 486.

496. JERUSALEM FROM THE ENVIRONS.

Painted to order. Signed. On canvas, 42 x 29.

Merle, Hugues. See No. 383.

497. FALLING LEAVES.

Purchased by Miss Wolfe's father. 1872. Signed and dated, 1872. On canvas, 40 x 68.

Worms, Jules. See No. 442.

498. THE FOUNTAIN OF THE BULLS; GRANADA.

Painted to order. *Salon*, 1877. Signed and dated, 1877. On canvas, 31 x 22½.

Bonheur, M'lle Marie Rosa. See No. 373.

499. WEANING THE CALVES.

Signed and dated, 1879. On canvas, 32 x 25.

Kaulbach, Wilhelm von.

Born at Arolsen, Westphalia, 1805; died at Munich, 1874. Pupil of Düsseldorf Academy, under Cornelius, whom he followed in 1825 to Munich, and continued his studies in the Academy there. Went to Rome in 1839, where he learned to paint. Was called to Berlin in 1847 to decorate the Treppenhaus (Staircase Hall) of the new Museum. Medal: 1855; Legion of Honor, 1835; Officer, 1867; Commander of the Order of Francis Joseph; Grand Commander of the Order of St. Michael; Director of the Munich Academy; Corresponding Member of the Institute of France.

500. CRUSADERS BEFORE JERUSALEM.

The intention of the artist was to express symbolically the idea that Christianity has become the triumphant religion of the universe. In the middle and extreme distance can be seen the city of Jerusalem with its domes and palaces, the crusaders' coveted goal; somewhat removed, some soldiers, a group of eminent knights, ecclesiastics, bishops, and crusade preachers contemplate the city from a hill-top; on another hill to the right can be seen the army of crusaders commanded by Godfrey of Bouillon, who holds uplifted in both hands a crown, symbol of the divine right of the Kings of Jerusalem; near him are Boemond and Tancredi, soldiers who had distinguished themselves in the memorable battle the crusaders fought with the Saracens. The ground is covered with the enemy's dead. On the foreground in the middle is Peter of Amiens on his knees, with eyes turned towards the Holy City, and offering to God prayers of thanksgiving. Behind him a group of penitents are lying on the ground or scourging themselves; above, borne on clouds, is seen the divine apparition of the Redeemer accompanied by the Holy Virgin, and surrounded by the Saints and

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Martyrs. Godfrey of Bouillon, bearing on his head a crown of thorns, offers the crown of the Holy Land to the Saviour, the real King of Jerusalem. Near Peter of Amiens is a group of fervent psalmists of the Christian faith, followed by the knights in magnificent armor. The Troubadour of the middle ages, so closely associated with romances of the crusaders, here also finds his place. The beautiful Armida, borne seated on a litter draped with laurel branches, is carried by Moors, while her knight, Rinaldo, leads the way to the city, as, pious and beautiful, she lifts her gaze to the heavenly apparition.

Signed. On canvas, 74 x 61.

Le Fébvre, Jules.

Born at Tournan, Seine, France, 1834. Pupil of Cogniet. Won the *Grand Prix de Rome* in 1861 for his "Death of Priam." Medals: 1865, '67, '70; Legion of Honor, 1870; Officer, 1878. Medal, first class, 1878 (*Exposition Universelle*). *Grand Prix*, 1889 (*Exposition Universelle*). Member of the Institute of France, 1891. Member of Royal Academies of Belgium and of Vienna. Officer of the Order of Leopold, 1885. Commander of the Orders of Francis Joseph, and of Isabella the Catholic, etc.

501. "GRAZIELLA," A GIRL OF CAPRI.

Painted to order. 1878. Signed and dated, 1878.

On canvas, 43 x 78.

Bakker-Korff, Alexander Hugo.

Born at The Hague, 1824; died at Leyden, 1882. Pupil at The Hague Academy of Kruseman and J. E. J. Van den Berg. He was one of the best modern Dutch painters.

502. BRIC-À-BRAC.

From the John Wolfe collection. Signed and dated, 1868.

On wood, 6 x 8.

Jacque, Charles Émile.

Born at Paris, 1813; died, 1894. Animal and landscape painter, engraver and etcher. When seventeen years old, he studied with a geographical engraver, but later on enlisted as a soldier and remained seven years in the army. He then resumed his engraving, and worked two years in England as a draughtsman on wood. He may be characterized as a rustic artist. He paints farmyard scenes with vigor, and excels in accurate knowledge of sheep and poultry, of which he is a fancier. By his truthful pictures of pigs he has earned the sobriquet of Le Raphael des Porceaux. Medals, third class, 1861, 1863; Medal, 1864; Legion of Honor, 1867.

503. THE SHEEPFOLD.

Purchased for the Wolfe collection from Mr. S. P. Avery, Jr., 1897. Signed and dated, 1857. On panel, 36 x 18.

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Verboeckhoven, Eugène Joseph.

Born at Warneton, West Flanders, June 9, 1799; died at Brussels, January 19, 1881. Son and pupil of the sculptor, Barthélémi Verboeckhoven. Visited England in 1826, France and Italy in 1841, and settled in Brussels. Member of Brussels, Antwerp, Ghent, Amsterdam, and St. Petersburg Academies. Legion of Honor; Commander of Orders of Leopold and Francis Joseph; Bavarian Order of St. Michael; Portuguese Order of Christ; Order of Iron Cross, 1830.

504. INTERIOR OF A STABLE, WITH SHEEP AND POULTRY.

Signed and dated, 1860. On wood, 32 x 23.

Marchal, Charles François. See No. 418.

505. MORNING IN ALSACE.

Purchased from the artist. *Salon*, 1873. Signed, 1873. On canvas, 57 x 36.

Troyon, Constant. See No. 494.

506. STUDY OF A WHITE COW.

From Troyon's sale. Signed. On canvas, 29 x 23.

Domingo, François (Don Francisco Domingo y Marqués).

Born at Valencia, Spain, 1843. Pupil of the Royal Academies of San Carlos, of Valencia, and of San Fernando, of Madrid. Prize of Rome, 1867. Received a first class medal at the National Exhibition of Fine Arts, Madrid, 1871. Was appointed Professor in the Academy of Valencia; made Commander of the Order of Don Carlos III, 1876; and received the Grand Cross of the Order of Isabella the Catholic, 1883. Commander of the Golden Crown of Bavaria. The municipality of Valencia named a street after him in 1887. Member of the Royal Academy of Antwerp, 1888. Has resided for several years in Paris.

507. INTERIOR WITH FIGURES.

Painted to order. On wood, 8 x 6.

Piloty, Carl Theodor von.

Born at Munich, October 1, 1826; died there July 21, 1886. Son of, and first instructed by, the lithographer Ferdinand Piloty; then, pupil of Munich Academy under Schnorr, and later under his brother-in-law, Karl Schorn. In 1856, became Professor of the Munich Academy, and from 1874, its Director. Medal, *Exposition Universelle*, Paris, 1867, etc., etc.

508. THE PARABLE OF THE WISE AND FOOLISH VIRGINS. Book of Matthew, Chapter 25.

Painted to order. 1884. Signed. On canvas, 70 x 40.

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Lambert, Louis Eugène.

Born at Paris, 1825. Pupil of Delacroix. Medals: 1865, 1866, 1870; third class, 1878; Legion of Honor, 1874.

509. CAT AND KITTENS.

Painted to order. Signed. On canvas, 28 x 34.

Desgoffe, Blaise Alexandre. See No. 381.

510. OBJECTS OF ART: VASE IN ROCK CRYSTAL, XVI CENTURY; AGATES AND ENAMELS, PONIARD OF PHILIPPE II, COLLARETTE OF LOUIS XIII, ETC., ETC.

Salon, 1874. (The original objects are in the collection at the Louvre, and were selected for the artist by Miss Wolfe.) 1874.

Signed and dated, 1875. On canvas, 36 x 28.

Daubigny, Charles François. See No. 441.

511. ON THE SEINE; MORNING.

Painted to order. 1871. Signed and dated, 1871.

On wood, 27 x 16.

Robert-Fleury, Tony.

Born at Paris, 1838. Pupil of Paul Delaroche and Cogniet. Medals: 1866, '67, '70; first class, *Exposition Universelle*, Paris, 1878. Medal of Honor, 1870. Medal, first class, *Exposition Universelle*, 1878. Legion of Honor, 1873. Officer, Legion of Honor, 1884. Gold Medal, 1889, *Exposition Universelle*.

512. A MUSICAL CARDINAL.

Signed. On wood, 17 x 21.

Chavet, Victor.

Born at Aix (Bouches du Rhone), 1822. Pupil of P. Révoil and C. Roqueplan. Medals: third class, 1853; second class, 1855 and 1857. Legion of Honor, 1859.

513. IN FULL DRESS.

Signed and dated, 1873. On canvas, 7 x 9.

Zamacois, Eduardo.

Born at Bilbao, 1842; died at Madrid, 1871. Pupil, at Bilbao, of Balaco, then of Madrid Academy under Federico de Madrazo, and in Paris of Meissonier. Medals: Paris, 1867; Munich, 1870.

514. SLEEPING HUNTER.

Signed. On wood, 6 x 5.

Brown, John Lewis.

Born at Bordeaux, 1829; died at Paris, 1890. Painter of military and hunting scenes; pupil of C. Roqueplan and of Belloc. Medals in 1865, 1866, and 1867; Legion of Honor, 1870.

515. FOX HUNTERS.

Dated, 1866. On wood, 4 x 6.

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Duverger, Théophile Emmanuel.

Born at Bordeaux, 1821. Medals: third class, 1861, 1863; Medal, 1865.

516. FEEDING THE BIRD.

Purchased in Paris. Signed. On wood, 9 x 12.

Diaz De La Peña, Narciso Virgilio. See No. 380.

517. STUDY OF TREES.

Purchased in Paris. Signed. On wood, 10 x 14.

Schreyer, Adolphe. See No. 399.

518. ARABS ON THE MARCH.

Signed. On canvas, 37 x 22.

Le Roux, Hector.

Born at Verdun (Meuse), France, 1829. Pupil of Picot, and of the *École des Beaux-Arts*. Won the second *Grand Prix de Rome* in 1857. Medals: Paris, 1863, 1864, 1874; at *Exposition Universelle* of: Paris, 1878 and 1889; of Vienna, 1873; of Amsterdam, 1883; of the Argentine Republic, 1889. Legion of Honor, 1877; Officer of the Academy (France), 1889; Officer of Public Instruction, Paris, 1896; Chevalier of the Order of Isabella the Catholic, 1893.

519. ROMAN LADIES AT THE TOMB OF THEIR ANCESTORS.

Purchased from the artist. Signed. On canvas, 35 x 19.

Escallier, Mme. Eléonore.

Born at Poligny (Yura); contemporary. Pupil of Ziegler. Medal, 1868.

520. A PANNIER OF FLOWERS.

Painted to order. *Salon*, 1873. Signed. On canvas, 22 x 28.

Gérôme, Jean Léon. See No. 408.

521. PRAYER IN A MOSQUE; OLD CAIRO.

Purchased in Paris. On canvas, 29 x 35.

Madrazo, Raymundo de.

Born at Rome, 1841. Son and pupil of Federico (who was painter to the Court of Spain), and student in Paris at the *École des Beaux-Arts*, and later of Léon Cogniet. Medals: first class, 1878, 1889, *Exposition Universelle*. Legion of Honor, 1878; Officer, 1889. Gold Medals, 1889. Visited America in 1896, and is at present in this country. An art collector of rare judgment. Brother-in-law of Fortuny.

522. GIRLS AT A WINDOW.

Purchased in Paris. Signed. On canvas, 23 x 28.

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Ramberg, Arthur Georg Von, Baron.

Born at Vienna, 1819; died at Munich, 1875. Pupil of Prague and Dresden Academies and of Julius Hübner. Went in 1850 to Munich, in 1860 became professor at the Weimar Art School, and in 1866 at the Munich Academy. Member of Vienna and Berlin Academies. Order of St. Michael.

523. MEETING ON THE LAKE.

Purchased in Munich, 1869. On canvas, 36 x 44.

Makart, Hans.

Born at Salzburg, 1840; died at Vienna, 1884. Pupil, in 1858, of Vienna Academy, under Ruben, and in 1861-65 at the Academy in Munich, under Piloty. Visited London and Paris in 1863, Italy in 1866, Venice and Vienna in 1868, Rome in 1869, and in the same year settled in Vienna at the invitation of Emperor Francis Joseph, who in 1876 conferred on him the title of professor. The winter of 1875-76 he spent in Egypt, then visited Antwerp, and in 1877 Spain. Professor at Vienna Academy from 1879; Honorary Member of Vienna, Berlin, and Munich Academies. Gold Medals in Vienna, 1857, 1882; Medal of Honor, Paris, and Legion of Honor, 1878; Officer, 1884. In August, 1884, he became insane.

524. THE DREAM AFTER THE BALL.

Painted to order. 1882. Signed. On canvas, 37 x 60.

Cot, Pierre Auguste.

Born at Bedarieux (Hérault), 1837; died, 1883. Pupil, in Paris, of Cabanel, Léon Cogniet, and Bouguereau. Medals: 1870; second class, 1872; Legion of Honor, 1874.

525. THE STORM.

Painted to order. *Salon*, 1880. Signed and dated, 1880.
On canvas, 60 x 90.

Stevens, Edouard Joseph.

Born at Brussels, 1822; died there, 1892. (Brother of Alfred Stevens.) Self-taught. Exhibited in Brussels in 1844; in Paris, 1847. Medals: Paris, second class, 1852, 1855, 1857; Order of Leopold, 1851; Officer, 1862; Legion of Honor, 1861. One of the streets of Brussels was named after him. An expert swordsman and sportsman.

526. SURPRISE.

1853. Signed. On canvas, 30 x 27.

Wappers, Gustaaf, Baron.

Born at Antwerp, 1803; died at Paris, 1874. Pupil at Antwerp Academy of I. J. Van Regemorter, then of Van Bree and of Herreyns; professor at the Antwerp Academy, 1832, and its director in 1840-53;

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made court painter and baron in 1845; settled in Paris in 1853. Many medals. Legion of Honor, 1842; Officer, 1855; Order of Red Eagle, 1847; Officer, Order of Leopold, 1855.

527. CONFIDENCES.

Painted from the daughters of the artist, for Mr. John Wolfe; sold from his collection in 1863, to Mr. William T. Sanford, and repurchased from his sale, 1876, for Miss Wolfe. Signed and dated, 1853.

On canvas, 37 x 44.

Bonnat, Léon Joseph Florentin. See No. 487.

528. ROMAN GIRL AT A FOUNTAIN.

Painted to order. 1875. Signed and dated, 1875.

On canvas, 65½ x 37.

Pasini, Alberto.

Born at Busseto. Resides at Cavoretto, Italy. Pupil of Ciceri. Medals, 1859, '63, '64, '68. Legion of Honor, 1868. Officer of the Legion of Honor, 1878. Medal of Honor, *Exposition Universelle*, 1878. Honorary Professor at Parma and Turin Academies.

529. ENTRANCE TO A MOSQUE.

Purchased in Paris. 1873. Signed and dated, 1873.

On canvas, 27 x 34.

Devedeux, Louis.

Born at Clermont-Ferrand, Puy-de-Dome, 1820; died at Paris, 1875. Pupil of Delaroche and Decamps.

530. THE PRIDE OF THE HAREM.

Purchased from the artist. Signed. On canvas, 26 x 30.

Escallier, Mme. Eléonore. See No. 520.

531. CHRYSANTHEMUMS.

Painted to order. Signed. On canvas, 23 x 27.

Corot, Jean Baptiste Camille. See No. 375.

532. VILLE D'AVRAY, NEAR PARIS.

Signed. On canvas, 31 x 20.

Rousseau, Pierre Étienne Théodore. See No. 392.

533. RIVER LANDSCAPE.

Purchased in Paris. 1852. Signed. On wood, 10 x 8.

Diaz De La Peña, Narciso Virgilio. See No. 380.

534. EDGE OF A FOREST.

Purchased in Paris. Signed. On wood, 11 x 9.

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GALLERY 12

MODERN PAINTINGS

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GALLERY 12.

Shurtleff, R. M.

Born at Rindge, N. H. Studied at Lowell Institute, Boston, and at National Academy of Design, New York, 1863. Elected N. A., 1890; Member of the Water Color Society.

535. A MOUNTAIN STREAM.

Presented by Mr. Wm. F. Havemeyer. 1891. Signed.
On canvas, 50 x 38.

Marr, Carl. See No. 18a.

536. GOSSIP.

Presented by Mr. George I. Seney, 1887. Signed and dated, 1884.
On canvas, 65½ x 41.

Schrader, Julius.

Born at Berlin, 1815; resided near there. Pupil of the Berlin and Düsseldorf Academies; studied in Italy, 1845-47; Professor at Berlin Academy in 1848; a Senator and a Corporate Member of the Royal Academies of Berlin and of Vienna; Honorary Member of the Academy of Dresden, etc. Gold Medal, Berlin and Weimar; Medals at Vienna, Paris and London. He has been totally blind for the last three years.

537. BARON ALEXANDER VON HUMBOLDT.

Painted from life at the age of 89 years.

In the year 1857, the late Mr. Albert Havemeyer, of this city, being then in Berlin, called on Baron von Humboldt and requested him to sit for his portrait to the eminent artist, Julius Schrader. The Baron was obliged to decline the frequent and urgent solicitations of his many admirers for a similar favor, but having in the United States many personal friends and acquaintances whom he thought would be gratified to see a good portrait of him, cheerfully consented to sit; and taking from his table a number of sketches made of himself, he selected one having in the background Chimborazo, and said, "I will be painted sitting here," designating the spot with Chimborazo in the distance. The artist commenced the picture at once, and at its completion the Baron expressed himself as delighted with it. This was the last portrait, from life, of Humboldt.

Presented by Mr. H. O. Havemeyer, April 17, 1889. Signed and dated, 1859. On canvas, 52 x 62.

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Baker, George A.

Born at New York, 1821; died, New York, 1881. Pupil of his father, who was a miniature painter. Studied in Europe, 1844-46. N. A., 1851.

538. PORTRAIT OF JOHN F. KENSETT, N.A.

Presented by an association of gentlemen. 1881.

On canvas, 22 x 27.

Davis, Charles H.

Born at Amesbury, Mass., 1858. Studied at Boston and Paris. Studio in Paris.

539. EVENING.

Presented by Mr. George I. Seney, 1887. Signed.

On canvas, 57 x 38.

Elliott, Charles Loring.

Born at Scipio, New York, 1812; died at Albany, 1868. Son of an architect; pupil of Col. John Trumbull and Quidor. He painted portraits in the western part of the State while still a young man, and opened a studio in New York City early in his career. He was elected Associate of the N. A. D. in 1845, and Academician in 1846. He is said to have painted more than seven hundred portraits of eminent people, among them Fletcher Harper, Fitz-Greene Halleck, W. W. Corcoran, Fenimore Cooper, Gov. Seymour, and Erastus Corning. "The vigor and truth of his best likenesses, the character and color which distinguish them, are such as to win the respect and interest due to a master."

540. PORTRAIT OF THE ARTIST.

Presented by Mr. Robert Hoe, 1888. On canvas, 24 x 29.

Meissonier, Jean Louis Ernest. See No. 374.

541. "FRIEDLAND, 1807."

LETTER FROM THE ARTIST TO MR. A. T. STEWART.

MY DEAR MR. STEWART: I have delayed writing you because my letter must be a last adieu to a work of many years—an act of final separation. You will comprehend why I wished to do so only at the last moment; as, however great may be my satisfaction to know you are to be its possessor, I can only part with it with pain—a picture which has been for so long a time the life and joy of my studio.

Le voila, that which will be soon in your possession, be good enough to receive as a friend; not as one that pleases at the first contact, and is then soon forgotten, but as one of those who, by intimate acquaintance, is loved more and more. Permit me to believe that when you are looking at this picture—on which I have bestowed all the science and experience I have been able to acquire in my art—your pleasure will constantly grow greater.

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I have the conviction—which I do not express without a certain pride—that the value of this work will increase with time. What may or can be said of it will pass away, but the picture will remain, to be an honor to both of us; and although it can defend itself, yet, among the thousands of persons who have hastened to see it, many have done it injustice with a certain malevolent appreciation—still I have the right, having painted it with so much sincerity of purpose, to defend and explain it. Strange as this may appear, it must be done; because, however singular may be the fact, some, I understand, have not been pleased to go and see for themselves, but have adopted the unfair judgment of others.

I did not intend to paint a battle—I wanted to paint Napoleon at the zenith of his glory; I wanted to paint the love, the adoration of the soldiers for the great Captain in whom they had faith, and for whom they were ready to die.

I previously had represented, in the picture "1814," the heart-rending end of the Imperial Dream—those men only recently intoxicated with glory, now shown exhausted, and no longer believing in their invincible chief. My palette then did not have colors sad enough for the purpose; but to-day, in "Friedland, 1807," wishing everything to appear brilliant at this triumphant moment, it seemed to me I was unable to find colors sufficiently dazzling. No shade should be upon the Imperial face, to take from him the epic character I wished to give him. The battle, already commenced, was necessary to add to the enthusiasm of the soldiers, and make the subject stand forth, but not to diminish it by saddening details. All such shadows I avoided, and presented nothing but a dismounted cannon, and some growing wheat which would never ripen.

This was enough.

The men and the Emperor are in the presence of each other. The soldiers cry to him that they are his, and the impressive Chief, whose Imperial will directs the masses that move around, salutes his devoted army. He and they plainly comprehend each other, and absolute confidence is expressed in every face.

Such was the idea as it leaped from my brain the first instant when I embodied the picture in thought; and which, in spite of the long time I have taken to put it on canvas, has always remained with me so clear and plain that I have never in any manner modified it.

As to the execution, only a painter (and one of great experience) can say what time, labor and patience have been brought to bear upon this work to produce a single whole out of so many diverse elements. Only he can say how difficult it is, from such varied materials, to put aside all these artifices which so often are used in art to cover defects. The growing wheat is even proof of the difficulties I have encountered in covering it with the dust which hides so many things.

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I said to you at the beginning, and again let me repeat it, that I have faith in my work. Time will consolidate and strengthen it more and more, and I am almost certain your enlightened love for art will protect it, in case there should be need.

Now, dear sir, let me close by offering you my portrait. You desire to have one, and I have had the pleasure of painting it for you myself. With it, I trust you will speak of me more intimately, and will always be enabled to recall how much I am,

Your devoted

POISSY, January 27, 1876. E. MEISSONIER.

"Friedland, 1807" was sold at auction at the sale of the Stewart Collection, March 25, 1887, and purchased by Judge Henry Hilton for $66,000, and by him presented to the Museum in 1887.

Signed and dated, 1875. On canvas, 95¼ x 52½.

Israels, Jozef.

Born at Groningen, 1824. Studied at Amsterdam and under Picot, at Paris. Resident of Amsterdam, and subsequently of The Hague, where he is now living. Medals at several exhibitions in Holland and other countries. Corresponding Member of the French Institute. Honorary Member of the Academies at The Hague, Antwerp, Edinburgh, and Munich. Knight of the Orders of the Dutch Lion, Francis Joseph of Austria, and Leopold of Belgium. Officer, Legion of Honor. Commander of the Orders of Orange Nassau of Holland, of the Crown of Italy, of St. Michael of Bavaria, and of Friedrich of Würtemberg.

542. THE BASHFUL SUITOR.

Presented by Mr. George I. Seney, 1887. Signed.

On canvas, 67 x 46.

Gifford, R. Swain.

Born in 1840. Passed his youth at New Bedford; studied under Albert van Beest, the Dutch marine painter, and opened a studio in Boston in 1864. Came to New York in 1866. Was elected an associate of the National Academy in 1867, N. A. in 1878. "Near the Coast" was one of the four prize paintings at the Competitive Exhibition of the American Art Association, 1885.

543. NEAR THE COAST.

Presented to the Museum, 1885, by an association of gentlemen. Signed. On canvas, 50 x 31.

Chapman, John Gadsby.

Born at Alexandria, Va., 1808. Died at New York, 1890. Elected N. A. D. in 1836. Went to Italy in 1848, settling in Rome, where he resided until 1890, when he returned to New York.

544. ITALIAN GIRL.

Bequeathed by Mrs. Sarah Ann Ludlum, 1877.

On canvas, 35 x 46.

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Cabanel, Alexandre. See No. 376.

545. BIRTH OF VENUS.

Presented by Mr. John Wolfe, 1893. Signed. On canvas, 68 x 40.

Colman, Samuel.

Born at Portland, Maine, 1833. After 1860, studied two years at Paris and in Spain. Subsequently at Paris, Rome and Dresden. N. A., 1862. First President of the American Society of Water Colors.

546. VENICE; MOONRISE.

Presented by Mr. George I. Seney, 1887. On canvas, 30 x 24.

Kensett, John Frederick.

Born at Cheshire, Conn., 1818; died at New York, 1872. Landscape painter. After studying engraving under Dagget, he spent seven years abroad, painting in England, Rome, Naples, Switzerland, on the Rhine, and among the Italian lakes. First exhibited at the Royal Academy, London, in 1845. Elected N. A. in New York, in 1849. In 1859 appointed member of the Commission to superintend the decoration of the Capitol at Washington.

547. THE OLD PINE. DARIEN, CONN.

Presented by Mr. Thomas Kensett, 1874. On canvas, 27 x 34.

Maignan, Albert.

Born at Beaumont, France. Pupil of Luminais. Medal, third class, 1874; second class, 1876; first class, 1879. Legion of Honor, 1883. Gold medal, 1889 (*Exposition Universelle*). Grand Medal of Honor, 1892. Officer, Legion of Honor, 1895.

548. L'ATTENTAT D'ANAGNI.

Boniface VIII, a native of Anagni, was elected Pope in 1294. Philip the Fair, of France, resisted his authority in spiritual matters, and, aided by Italian enemies of the Pope, compelled him to take refuge in his native town. Hither he was pursued by Sciarra Colonna, at that time head of the most celebrated and powerful of the Roman aristocratic families. The picture represents the moment when Boniface says to his assailants, "Here is my neck; here is my head; strike! but I will die Pope." Boniface was thrown into prison, and though liberated by the people of Anagni, died within a month. Presented by Messrs. Wallis & Son, of London, 1883. Signed and dated, 1877.

On canvas, 83 x 114.

Becker, Carl. See No. 371.

549. ADELHEID AND THE BISHOP OF BAMBERG (A Scene from Goethe's Play, "Gotz von Berlichingen").

Adelheid, an Empress of Germany, daughter of Rudolph II and

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wife of Otho I; born in 931. After the death of the Emperor, her husband, she governed the empire with great ability during the early part of the reign of her son, Otho II. She was afterwards Regent during a part of the minority of Otho III. She died in 999; regarded as a saint, though her name does not appear in the Roman Calendar.

Signed. On canvas, 66 x 49.

Weir, Julian Alden.

Born at West Point, N. Y., 1852. Son and pupil of Prof. R. W. Weir, and studied with Gérôme at Paris, 1872-'76. Honorable mention, Paris *Salon*. Associate of National Academy of Design, 1885. Academician, 1886. "Idle Hours" was one of the prize paintings at the Competitive Exhibition of the American Art Association, 1888.

550. IDLE HOURS.

Presented to the Museum, 1888, by an association of gentlemen. Signed and dated, 1888. On canvas, 71 x 50.

Martin, Homer D. See No. 161.

551. MADISON AND JEFFERSON.

From Randolph Hill, White Mts. Presented by Mr. William T. Evans. 1891. On canvas, 40 x 30.

Bastien-Lepage, Jules.

Born at Damvillers, 1848; died at Paris, 1885. Pupil of Cabanel. At the Paris *Salon* of 1877 he exhibited a portrait of Lady L., and "Mes Parents;" 1875, "The Communicant" and a portrait; in 1874, the "Song of Spring" and a portrait of "Mon Grand-Père;" in 1878, "Les Foins" and a portrait of M. André Theuriet. Medals in 1874 and '75.

552. JOAN OF ARC.

Salon, 1890. Bought from the artist for Mr. Erwin Davis, and presented by him to the Museum, 1889. Loaned to the *Exposition Universelle*, Paris, 1889. Signed and dated, 1879. On canvas, 109 x 98.

Mauve, Anton.

Born at Zaandam, Holland, 1838; died, 1888. Pupil of Pieter Frederick Van Os. Was a member of the Dutch Society of Arts and Sciences and the *Société des Aquarellistes Belges*, and a Knight of the Order of Leopold. He received medals at Philadelphia, Amsterdam, Vienna, Antwerp, and Paris. His works are in the Rijks Museum at Amsterdam, in the Museums of The Hague, Rotterdam, and in many of the leading private collections of modern pictures.

553. SPRING.

Presented by Mr. George I. Seney, 1887. Signed.
On canvas, 35 x 22.

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Jacque, Charles Émile. See No. 503.

554. LANDSCAPE WITH SHEEP.

Presented by Mrs. Mary Goldenberg, 1899. Signed.
On panel, 10 x 13.

Mauve, Anton. See No. 553.

555. AUTUMN.

Presented by Mr. George I. Seney, 1887. Signed.
On canvas, 37 x 25½.

Dana, William P. W.

Born at Boston, 1833. He was a student at the *École des Beaux-Arts* at Paris, a pupil of Picot and of Le Poitevin. Elected N. A. D. 1863.

556. HEARTSEASE.

Presented by Mr. S. Howland Russell, 1891. On canvas, 47 x 37.

Bisi, Cavaliere Luigi.

Born at Milan, 1814; died, 1869. Pupil of Fr. Durelli at Milan Academy, of which he became professor of perspective, and later, President.

557. CATHEDRAL OF MILAN.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed and dated, 1871. On canvas, 48½ x 61.

Pelouse, Léon Germain.

Born at Pierrelaye (*Seine-et-Oise*), France; died, 1890. Medals: second class, 1873; first class, 1876; second class, 1878; Legion of Honor, 1878.

558. "JANUARY." (SCENE AT CERNAY, NEAR RAMBOUILLET.)

Presented by Miss Mabel Schaus, 1888. Signed.
On canvas, 44½ x 34½.

Renouf, Émile.

Born at Paris; died, 1894. Pupil of Boulanger, Jules Lefébvre and of Carolus-Duran. Medal, second class, 1880. Gold Medal, and Legion of Honor, 1889 (*Exposition Universelle*).

559. AFTER A STORM.

Presented by Mr. William Schaus, Jr., 1887. Signed.
On canvas, 79 x 45.

Schauss, Ferdinand, Prof.

Born at Berlin; resides there. Pupil of C. Steffeck, at Berlin, and of Léon Cogniet, at Paris, where he lived from 1856 to 1862. Studied in Italy, 1863-64; visited Spain, England, Holland, etc. Professor

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of the Weimar Academy, 1874-76. Medals at Munich, Vienna, Philadelphia, etc.

560. RESIGNATION.

Presented by Mr. William Schaus, *in memoriam* of Catharine Denice Schaus. 1887. Signed. On canvas, 23 x 28½.

Desgoffe, Blaise Alexandre. See No. 381.

561. OBJECTS OF ART.

Presented by Frau Rittmeister Koehler, *née* Margaret Conover Schaus, 1887. Signed and dated, 1880. On canvas, 25½ x 34.

Harpignies, Henri.

Born at Valenciennes, France, July, 1819, at 27 years of age, became pupil of Achard for two years; studied in Italy two years. On his return to France he became one amongst a set of men devoted to the cult of a new kind of beauty, and to the revivification of the elements of pictorial style. After his first visit to Rome in 1850, his manner became stronger, more individual; of later years his pictures are imbued with an increasing poetical feeling. Considered the greatest landscape painter in water-colors. He first attracted attention by his "La lisière de bois sur les bords de l'Allier," in 1861; which made his reputation. Medals, 1866, '68, '69; second class, 1878, *Exposition Universelle;* Hors Concours, 1889, *Exposition Universelle;* Legion of Honor, 1875; Officer, 1883. In 1866 the French Government bought the first of three pictures of his for the Luxembourg, "Evening on the Roman Campagna." Medal of Honor, Paris, 1897.

562. MOONRISE.

To illustrate the lines by Victor Hugo:

"La campagne, les bois, les ombrages charmants,
Les larges clairs de lune au bord des flots dormants."

Painted by order of Messrs. Arnold and Tripp, of Paris, and presented by them in 1886. Signed and dated, 1885. On canvas, 63 x 33.

Bonheur, François Auguste.

Born at Bordeaux, 1824; died, 1884. Son and pupil of Raymond Bonheur (died, 1853). Brother of Rosa Bonheur. Medals: third class, 1852, 1857; second class, 1859; first class, 1861, 1863. Legion of Honor, 1867.

563. WOODLAND AND CATTLE.

Presented by Mr. James Clinch Smith and Sisters. 1890. Signed. On canvas, 157 x 104½.

Fortuny, Mariano-José-Maria-Bernado. See No. 466.

564. A SPANISH LADY.

Presented by Mr. Alfred Corning Clark, 1889. Signed and dated, 1865. On canvas, 38½ x 53.

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Schrader, Julius. See No. 537.

565. QUEEN ELIZABETH SIGNING THE DEATH WARRANT OF MARIE STUART.

Presented in memory of Mrs. William F. Dominick, by her sons, November 15, 1892. Signed and dated, 1876. On canvas, 48 x 61.

Detaille, Jean Baptiste Edouard. See No. 436.

566. THE DEFENSE OF CHAMPIGNY.

PARIS, May 29, 1879.

MR. HENRY HILTON.

MY DEAR SIR: I have learned with great pleasure that you have become the purchaser of my painting, exhibited this year in our Art Salon, and I am happy that it finds a place in your gallery, which enjoys a very great reputation in France. I know that I shall be "in good company" with you, and it is so much the more gratifying to me, as I consider this last painting the most important work I have ever produced.

The episode which I have chosen gives scope for a great development of subject. It is the moment when the division of General Faron (now inspector of Marne), after having taken Champigny, situated above the Marne, fortified itself in the village and defended, foot by foot, the house and enclosures against the return attack of the Saxony and Würtemberg divisions, in the battle of 2d December, 1870. The château which I have shown is one of those which are found at the fork of the two roads at Chennevières—a place well known to those Parisians who took part in the scenes of the siege of Paris. The officer shown in the centre of the picture is General Faron, who was appointed General of Division on the field of battle. The foot soldiers belong to the 113th Regiment of the Line, who lost a great number in the three days of fight. The Sappers, who are making the embrasures in the wall to allow the sharpshooters to fire under protection, and are barricading the opening with all kinds of material; the artillerists, who are placing the battery guns in position; all likewise were under the orders of General Faron, who at this time commanded the right wing of the French army.

I have endeavored to portray, in the most exact manner possible, the various scenes of which I was a witness, having been myself a soldier in the "*Garde Mobile*" during the siege of Paris; and in painting this work I have had the advantage of being able to reproduce some souvenirs absolutely personal. I attach, therefore, much importance to this painting, and am specially desirous—outside of the Paris Exhibition—for permission to exhibit it in Germany, where I have been very particularly solicited to show my military works.

I particularly desire to be represented at this international gather-

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ing, and I have selected naturally this my most important work. It is the first time since the war of 1870 that French art has been exhibited in Germany, and the presence of military paintings recalling *souvenirs* of the late war will add a peculiar piquancy.

I have always been very sensible of the favors shown me in America, and I am happy to be able to testify this to you especially.

Receive, sir, the expression of my distinguished regards, etc.

EDOUARD DETAILLE.

Presented by Judge Henry Hilton, 1887. Signed and dated, 1879. On canvas, 85 x 48.

Inness, George. See No. 317.

567. EVENING.

Presented by Mr. George I. Seney, 1887. Signed and dated, 1863. On canvas, 78 x 48.

Manet, Edouard.

Born at Paris, 1833; died there, April 30, 1883. *Genre* painter. Pupil of Couture, with whom he studied six years. An eccentric realist of disputed merit; founder of the school of "*Impressionistes.*" His pictures were several times rejected at the *Salon.* Medals, second class, 1881. Legion of Honor, 1882.

568. BOY WITH A SWORD.

Presented by Mr. Erwin Davis. 1889. Signed and dated, 1860. On canvas, 35 x 50.

May, Edward Harrison. See No. 234.

569. THE BRIGAND.

Presented by several gentlemen, 1887. Signed. On canvas, 38 x 51.

Lhermitte, Léon Augustin.

Born at Mont-Saint-Père (Aisne), 1844. Pupil of Lecoq de Boisbaudran. Medals: third class, 1874; second class, 1880; Medal of Honor, *Exposition Universelle,* 1889. Chevalier, Legion of Honor, 1884; Officer, 1894. Chevalier of St. Michael of Bavaria.

570. THE VINTAGE.

From the Paris *Salon* of 1884. Presented by Mr. William Schaus, 1887. Signed and dated, 1884. On canvas, 81 x 98.

Koller, Guillaume.

Born at Vienna, 1829; died in Germany, 1885. Pupil of Vienna and Düsseldorf Academies, 1851-55. Lived in 1856-59 at Antwerp, then settled at Brussels. Afterwards removed to Germany.

571. HUGO VAN DER GOES, painting the portrait of the Infant Marie de Bourgogne.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed. On wood, 34 x 23.

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Henner, Jean Jacques. See No. 444.

572. MARY MAGDALEN AT THE TOMB OF OUR SAVIOUR.

Bequeathed by Miss S. M. Hitchcock. 1891. Signed and dated, 1880. On canvas, 36 x 47.

Scheffer, Ary.

Born at Dordrecht, Feb. 10, 1797; died at Argenteuil, June 15, 1858. History and portrait painter; son of Johann Baptist Scheffer; pupil of Guérin. Sympathizing neither with the classic school represented by his master, nor the romantic led by Géricault and Delacroix, Scheffer took up a class of subjects which showed his sympathy with the cause of freedom, such as the Suliote women, an episode of the Greek war, and the Battle of Morat. Influenced by Ingres, he sought and obtained greater purity of form, and painted subjects from Gœthe and Byron. In 1836 he was appointed art instructor to the Orléans family, and directed the studies of the Princess Marie in sculpture. In 1836 he accompanied the Duc d'Orléans and General Baubrand, whose widow he afterwards married, to the siege of Antwerp, and after his return painted several military episodes for Versailles. Between 1835 and 1848 he produced his greatest works, the "Christus Consolator and Judex," the "Francesca and the Mignons." When the Revolution broke out, Scheffer assisted the King and his family in their escape from Paris, and then went to Holland and England for rest. The *coup d'état* of 1852, which gave Louis Napoleon the throne, was a blow to his hopes which finally disgusted him with politics, from which he withdrew altogether. Five years later, after a last visit to England, he lost his friends Manin and the Duchess d'Orléans, to whom he was much attached. After attending the funeral of the latter, he returned much broken to France, and shortly after died.

573. PETER'S REPENTANCE.

Presented by Mr. Edward Brandus, 1899. Signed and dated, 1855. On canvas, 73 x 59.

Fuller, George. See No. 240.

574. "AND SHE WAS A WITCH."

Presented by Mr. George I. Seney, 1887. On canvas, 39½ x 29½.

Escosura, Léon y.

Born at Oviedo, the capital of the Asturias, Spain, 1834. Studied at the Royal Museum at Madrid, and with Gérôme, at Paris. King Amadeus of Spain conferred upon him the Cross of Commander of the Order of Isabella the Catholic, and Commander of the Order of

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Charles III. He is also Chevalier of the Order of Christ, of Portugal. Resides at Paris.

575. KING PHILIP PRESENTING RUBENS TO VELASQUEZ IN THE STUDIO OF THE LATTER.

From the collection of King Ludwig. Presented by Mr. Frederick Loeser, 1891. Signed. On canvas, 79 x 50½.

Hovenden, Thomas. See No. 235.

576. "JERUSALEM THE GOLDEN."

Presented by Mrs. Helen C. Hovenden, 1895.
On canvas, 39½ x 29.

Ulrich, Charles F.

Born at New York, 1858. Pupil of Loefftz and of Lindenschmidt, at Munich. A. N. A. "Glass Blowers of Murano" received a prize of $2,500 in the Competitive Exhibition of the American Art Association, 1886.

577. GLASS BLOWERS OF MURANO.

Presented to the Museum, 1886, by an association of gentlemen. Signed and dated, 1886. On canvas, 20½ x 25½.

Fichel, Benjamin Eugène. See No. 430.

578. A VIOLIN PLAYER.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed and dated, 1871. On wood, 4½ x 8½.

Meyer, Johann Georg (called Meyer von Bremen). See No. 455.

579. EVENING PRAYER.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed.
Water Color, 3½ x 4¼.

Lang, Louis.

Born at Würtemberg, 1814; died at New York, 1893. Went to Paris for study in 1834; came to America in 1838; spent some years in Philadelphia; returned to Europe and spent six years in Venice, Rome, Florence, and Paris; returned to New York, and in 1852 was made a Member of the National Academy of Design.

580. A COUNTRY GIRL.

Bequeathed by Mrs. Sarah Ann Ludlum, 1877.
On canvas, 33½ x 26½.

Eakins, Thomas.

Born at Philadelphia, 1844. Pupil of Gérôme and the *Beaux-Arts* at Paris. Professor at the Academy of Fine Arts, Philadelphia, and Philadelphia Artists' League.

581. THE CHESS PLAYERS.

Presented by the Artist. 1881. On canvas, 15½ x 11¼.

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Dupré, Julien.

Born at Paris, 1851, where he now resides. Pupil of Pils, Laugée, and Lehmann. Honorable Mention, 1879. Medals: third class, 1880; second class, 1881; *Hors Concours.* Silver Medal, 1889, *Exposition Universelle;* Gold Medals, 1890, Munich, and at Antwerp, 1894. Legion of Honor, 1892.

582. THE BALLOON.

Presented by Mr. George I. Seney. 1887. Signed and dated, 1886. On canvas, 78 x 96.

Clairin, Georges Jules Victor.

Born at Paris, September 11, 1843. History painter. Pupil of Picot and Pils and of the *École des Beaux-Arts.* Studied in Paris. Medal, 1882. Among his works are: "Incident of the Conscription of 1813" (1866); "Burning Varech in Brittany," "Robbers of Bay of Trépassés in Brittany" (1868); "Volunteers of Liberty in Spain, 1868" (1869); "Massacre of the Abencerrages in Granada," "Moses the Sheik's Son" (1878); "Entering the Harem," in the collection of Mr. W. C. Walters, Baltimore.

583. MOORISH SENTINEL.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed. On canvas, 27 x 19.

Vriendt, Julien De.

Julien De Vriendt and Albert, his brother. Belgian. Contemporaries. History painters in Brussels, with an archaic tendency in opposition to the realism of the day. Order of Leopold.

584. A CHAPEL SCENE, OLD ANTWERP.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed and dated, 1868. On canvas, 32 x 32½.

Stevens, Alfred. See No. 446.

585. AFTER THE BALL.

Presented by Mrs. Mary Goldenberg, 1899. Signed. On panel, 8 x 12.

Richards, Samuel.

Deceased.

586. HOUR OF PRAYER.

Loaned by Mrs. Samuel Richards. On canvas, 34 x 41.

Hamon, Jean Louis. See No. 416.

587. AMONG THE FLOWERS.

Bequeathed by Mr. Benj. L. Ludlum, 1877. Signed and dated, 1867. On canvas, 9 x 15.

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Kensett, John Frederick. See No. 547.

588. VIEW ON LONG ISLAND SOUND.

Presented by Mr. Thomas Kensett, 1874. On canvas, 26¾ x 33½.

Wentworth, Mrs. Cecelia E.

New York.

589. PORTRAIT OF MAJOR-GENERAL GEORGE B. MCCLELLAN.

Paris *Salon*, 1886. Presented by several gentlemen, 1887. Signed. On canvas, 16 x 21.

Frère, Charles Théodore. See No. 486.

590. DEPARTURE FROM JERUSALEM FOR JAFFA.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed. On wood, 14¾ x 9.

Michel, Georges.

French. Born, 1763; died, 1843.

591. THE OLD CHÂTEAU.

Presented by Mr. Durand-Ruel, of Paris, 1881. On canvas, 27 x 20.

Wylie, Robert.

Born at the Isle of Man, 1839; died in Brittany, 1877. Brought to America when a child. Pupil of the Pennsylvania Academy, Philadelphia. Went to Paris for study, 1863; settled in Brittany in 1865. Medal, second class; Paris *Salon*, 1872.

592. THE DEATH OF A VENDEAN CHIEF.

This picture was nearly finished at the artist's death. It depicts an incident in the romantic insurrection of the inhabitants of *La Vendée*, March, 1793, to March, 1796, against the over-harsh interference of the revolutionists with the rights of their simple community. Presented by Messrs. Goupil & Co., 1880. On canvas, 86 x 77.

Herrmann-Léon, Charles.

Born at Havre, France, 1844. Pupil of Théodore Rousseau and Eugène Fromentin. Medals: third class, 1873; second class, 1879; Legion of Honor, 1897. The Hunter is a portrait of the artist painted twenty years ago, and, as stated, by himself, a very exact likeness.

593. THE HUNTER.

Presented by Mrs. Edward P. Kennard, *née* Wilhelmina Schaus, 1887. Signed and dated, 1877. On canvas, 58 x 84.

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Granet, François Maria.

Born at Aix, 1775; died, 1849. Pupil of Constantine and David. Resided many years at Rome.

594. BENEDICTINES IN THE ORATORY.

Formerly in the collection of Napoleon III. Presented by Mrs. I. P. Everard, of Paris, 1880. Signed and dated, 1815.

On canvas, 58 x 77.

Meyer, Johann Georg, called Meyer von Bremen. See No. 455.

595. THE GRANDMOTHER.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed and dated, 1858. On canvas, 12½ x 15.

Plassan, Antoine Émile.

Born at Bordeaux, December 31, 1817. *Genre* painter. Medals, third class, 1852, '57, '59. Legion of Honor, 1859; medal, Centennial Exposition, Philadelphia, 1876. He became blind in 1889.

596. TABLE SUPPLIES.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed and dated, 1871. On wood, 8¼ x 6.

Bargue, Charles. See No. 492.

597. FOOTMAN SLEEPING.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed and dated, 1871. On wood, 10 x 13½.

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GALLERY 13

AND

STAIRCASES

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GALLERY 13.

Jettel, Eugène.

Born March 20, 1845, at Janowitz (Moravia). Entered the Academy of Vienna and studied under Zimmerman. He traveled in Holland, in Italy, and in Hungary, and in 1873 went to Paris. Member of the Jury of Painting, *Exposition Universelle*, 1889. Gold Medal, first class, Munich, 1875; Grand Gold Medal, Vienna, 1877; Gold Medal, World's Columbian Exposition, Chicago, 1893; Gold Medals, Antwerp, 1893; and Dresden, 1897. Legion of Honor, 1889.

598. A Marsh in North Holland.

Purchased by Prince Demidoff, at the International Paris Exhibition of 1878. Purchased at the San Donata Sale of the Demidoff Collection. Presented by Mr. Charles Sedelmeyer, of Paris, 1883. Signed and dated, 1877. On canvas, 48 x 43.

Demont, Adrien Louis.

Born at Douai (Nord), France, 1851. Studied at "*l'École de Droit*," but in 1874 abandoned the law for the fine arts. First exhibited at the "*Exposition des Amis des Arts*," of Douai, of which society he is now president. Received valuable advice of Emile Breton. Went to Paris in 1875, where he studied with Joseph Blanc. In 1880 married the daughter of Jules Breton, a niece of his instructor, Emile Breton. Medals: third class, 1879; second class, 1882, *Hors Concours;* gold medal, first class, 1889, *Exposition Universelle*, Paris; gold medals, Munich, 1890, *Exposition Universelle*, and Antwerp, 1894. Member of the Society of French Artists, 1890. Legion of Honor, 1891. Chevalier, Order of St. Michael, of Bavaria, 1892. Officer of Order of San Iago, of Portugal, 1893, and of Nichan Iftikhar, 1895.

599. The Old Man's Garden.

From the *Salon* of 1884. Presented by Mr. George I. Seney, 1887. Signed and dated, 1884. On canvas, 59 x 45.

Escosura, Léon y. See No. 575.

600. An Auction Sale in Clinton Hall, New York, 1876.

Presented by the Artist, 1881. Signed and dated, 1876. On canvas, 31 x 22.

Courbet, Gustave.

Born at Ornans (Doubs), 1819; died at Tour de Peil, near Vevay, 1878. *Genre*, landscape, and portrait painter. Sent to school at Besançon, and then to study law at Paris in 1839. Studied chiefly

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with David d'Angers. Began at an early age to paint caricatures, especially of priests; but did not treat landscapes until 1841, at Fontainebleu. He exhibited in 1844, though it was not until 1849 that he first attracted attention. As chief instigator of the overthrow of the *Vendôme Column*, May 16, 1871, he was sentenced to six months' imprisonment, and to bear the cost of restoration. After his release he retired to Switzerland.

601. COAST SCENE.

Presented by Mrs. Mary Goldenberg, 1899.
Signed. On canvas, 31 x 25.

Glisenti, A.

602. THE HUNTER'S STORY.

The picture represents one of the peculiar customs of a certain part of Italy—the collection of a bounty of eggs from neighbors keeping hens, by one who has killed a fox. Presented by Mrs. Emma Keep Schley, 1887. Signed. On canvas, 74 x 45.

Piloty, Carl Theodor von. See No. 508.

603. THUSNELDA AT THE TRIUMPHAL ENTRY OF GERMANICUS INTO ROME.

Painted to order for the late A. T. Stewart, Esq. At the request of Emperor William, was exhibited in Berlin before being sent to this country. The large painting now in the Munich Gallery was painted subsequently to the above.

The following description is by the painter, Piloty:

The Emperor Tiberius, surrounded by his Courtiers (Favorites, Councilors, Lictors, Senators, and Roman Women), has taken his place upon a tribune under a spread canopy, in order that the triumphal procession of Germanicus may pass before him.

Germanicus appears in the background upon a triumphal car, accompanied by his five sons, surrounded by Trophies of Victory, and is greeted by the applause and acclamations of the people, who are to be seen at the Arch of Triumph.

In front of the car, reaching from the middle distance to the foreground of the picture, are the German captives being led in chains. As principal figure in this group and of the picture, walks Thusnelda, in the costume of the Germans, with her son, Tumelicus (a child of three years), accompanied by a nurse and an attendant. Before her is the priest, Libes, coupled (chained) together with warriors, escorted by Roman soldiers. Behind Thusnelda are to be seen her brothers, leaders of the Cherusker, chained together, with bears, etc., etc. The foreground to the left is occupied by the populace of Rome, who mock and insult Thusnelda.

Thusnelda, having been forcibly carried away from her husband,

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Arminius, a German Prince, by her father Segestes, was, from reasons which appeared to him advantageous for his own personal interests and the condition of the Germans, betrayed and delivered into the hands of the Romans.

In the picture, Tiberius has selected Segestes to stand before the steps of his throne, and has forced him to witness the shame of his own daughter; he is mocked by the Senators sitting near him, as they point to the prisoners below.

Strabo describes, as an eye-witness, this event; he, as well as Tacitus, although Romans, express plainly their sympathy for the devotion and love of country exhibited by Thusnelda, whose personality will ever be a poetical subject for an artist.

Presented by Mr. Horace Russell, 1887. Signed.
On canvas, 77 x 52.

Boilvin, Émile.

French. Born at Metz. Pupil of Pils.

604. LOUIS XI AT PRAYER.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed.
On canvas, 46 x 34.

Wyant, Alexander H.

Born in Ohio, 1836; died at New York, 1892. He devoted himself in early life to painting photographs and portraits in Cincinnati. At the age of 21 years he made a journey to New York to visit George Inness, by whom he was received most kindly. The impression made upon Wyant at this meeting was lasting, and the influence of this masterful painter may be traced in many of his most important works. He spent some years at Düsseldorf; subsequently at London; settled at New York after 1864. He was one of the founders of the Water Color Society, and a member of the National Academy of Design.

605. VIEW IN COUNTY KERRY.

Presented by Mr. George I. Seney, 1887. Signed.
On canvas, 40 x 26.

Kensett, John Frederick. See No. 547.

606. A STUDY NEAR DARIEN.

Presented by Mr. Thomas Kensett, 1874. On canvas, 30 x 18.

Alexander, John W.

Born at Pittsburg, 1856. Studied at Munich, Paris, and in Italy. Medal at Munich.

607. PORTRAIT OF WALT WHITMAN.

Presented by Mrs. Jeremiah Milbank, 1891. Signed and dated, 1889. On canvas, 49¼ x 39½.

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SOUTHWEST STAIRCASE.

Fagnani, Giuseppi.

Born, Naples, December 24, 1819; died, New York, May 22, 1873. Studied at the Royal Academy. Elected an Academician, 1846. Painted portraits of the Sultan and Ministers at Constantinople, Presidents Taylor, Fillmore, and many other eminent statesmen in America.

608. EUTERPE; THE MUSE OF MUSIC.
609. CLIO; THE MUSE OF HISTORY.
610. TERPSICHORE; THE MUSE OF THE DANCE.
611. THALIA; THE MUSE OF COMEDY.
612. URANIA; THE MUSE OF ASTRONOMY.
613. CALLIOPE; THE MUSE OF ELOQUENCE.
614. POLYHYMNIA; THE MUSE OF LYRIC POETRY.
615. MELPOMENE; THE MUSE OF TRAGEDY.
616. ERATO; THE MUSE OF POETRY.

Nos. 608-616 inclusive, represent types of American beauty; being portraits of Society Women from different parts of the Union. Presented to the Museum by an Association of Gentlemen, 1873. Signed. On canvas, 33½ x 43½.

Benvenuti, Pietro.

Born at Arezzo, January 8, 1769; died at Florence, February 3, 1844. History painter. Studied in Florence after Andrea del Sarto, and in Rome after Raphael; adhered in his earlier works to the manner of David, but developed an independent style, and, with Camucini, was looked upon as one of the first of modern painters. Lived after 1805, in Florence, when he became Director of the Academy.

617. PERSECUTION OF THE UGOLINO FAMILY.

(See Dante's "Divine Comedy.") Presented by Mr. Morris K. Jesup, 1884. On canvas, 81 x 116.

Kensett, John Frederick. See No. 547.

618. EARLY AUTUMN.

Presented by Mr. Thomas Kensett, 1874.
On millboard, 17¾ x 13¾.

Kensett, John Frederick. See No. 547.

619. COAST SCENE, NEAR DARIEN.

Presented by Mr. Thomas Kensett, 1874. On canvas, 48 x 30½.

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Kensett, John Frederick. See No. 547.

620. SCENE ON THE CONNECTICUT SHORE OF LONG ISLAND SOUND.

Presented by Mr. Thomas Kensett, 1874. On canvas, 48 x 30½.

Müller, Karl.

Born at Darmstadt, 1818; died — (?). Son and pupil of Franz Hubert Müller, then of Düsseldorf Academy under Karl Sohn and Schadow; went to Italy in 1839, returned in 1843, and painted some of the frescos in the Apollinaris Church at Remagen. Professor at Düsseldorf Academy.

621. THE HOLY FAMILY.

Presented by Mr. William Schaus, 1884. Signed and dated, 1872. On paper, pencil drawing, 41 x 41.

Kensett, John Frederick. See No. 547.

622. EVENING AT CONTENTMENT ISLAND, DARIEN, CONN.

Presented by Mr. Thomas Kensett, 1874. On canvas, 30 x 17.

Kensett, John Frederick. See No. 547.

623. CEDARS IN THE TWILIGHT.

Presented by Mr. Thomas Kensett, 1874. On millboard, 13¾ x 17¾.

Kensett, John Frederick. See No. 547.

624. PASSING AWAY OF THE STORM.

Presented by Mr. Thomas Kensett, 1874. On canvas, 42½ x 28.

Kensett, John Frederick. See No. 547.

625. LANDSCAPE STUDY.

Presented by Mr. Thomas Kensett, 1874. On canvas, 29¾ x 18.

Kensett, John Frederick. See No. 547.

626. COAST SCENE.

Presented by Mr. Thomas Kensett, 1874. On canvas, 19¾ x 11¾.

Boucher, Francis.

Born at Paris, 1703; died there, 1770. Attended for a short time the school of Le Moine, then drew from his own compositions or Wattelet's for Engravers. In 1723 he took the first prize at the *Académie*, and later went to Rome with Carle Van Loo. Returning to Paris in 1731, was received into the Academy in 1734; Professor in

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1737; Director in 1765, and after the death of Carle Van Loo was appointed first painter to the King. He painted mythological and religious subjects, chiefly.

627. THE RESCUE OF ARION FROM THE WAVES.

Presented by M. Léon Gauchez, 1875. Signed.

On canvas, 52½ x 45.

Kensett, John Frederick. See No. 547.

628. SUNSET ON LONG ISLAND SOUND.

Presented by Mr. Thomas Kensett, 1874. On millboard, 18 x 13¾.

Kensett, John Frederick. See No. 547.

629. ON THE COAST.

Presented by Mr. Thomas Kensett, 1874. On canvas, 44¾ x 29½.

GALLERY 13.

Huntington, Daniel. See No. 241.

630. PORTRAIT OF WILLIAM C. PRIME, First Vice-President of the Museum.

Presented by the Trustees, 1892. Signed and dated, 1892.

On canvas, 43 x 53.

Gysis, Nicolas.

Born at Tinos, Greece, 1842. Studied in the School of Arts at Athens, and afterwards at Munich, under Piloty. Medals of the Academy, 1870, '71. Medals: 1875, '76, '77, '78, '82, '83, '88, '90, '92, '93. Honorary Member and Professor, Academy Fine Arts, Munich. Officer, Legion of Honor of Greece, and of the Order of St. Michael (Bavaria), second class.

631. CHARITY.

Presented by Mr. E. A. Fleischmann, of Munich, 1884. Signed.

On canvas, 28 x 40.

Magrath, William.

Born in Ireland, 1838. Associate National Academy of Design, 1874. Elected N. A. D. in 1876. Member Society of Painters in Water Colors.

632. ON THE OLD SOD. (IRISH FARMER IN CONTEMPLATION.)

Presented by Dr. William Carr, 1887. Signed.

On canvas, 27½ x 37½.

Schreyer, Adolphe. See No. 399.

633. BATTLE SCENE. ARABS MAKING A DETOUR.

Presented by Mr. John Wolfe, 1893. Signed. On canvas, 96 x 59.

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Hubner, Karl Wilhelm.

Born at Königsberg, 1814; died at Düsseldorf, 1879. Pupil in Königsberg, of I. Wolf, and from 1839-41, at Düsseldorf Academy, under Sohn and Schadow. Established his reputation by painting subjects relating to the social problems of the day. Member of the Amsterdam and Philadelphia Academies. Visited America in 1874-75. He was one of the most active founders, in 1844, of the Düsseldorf Union of Artists for Mutual Aid, and in 1848, of the Malkasten, to which he gave his name.

634. THE POACHER'S DEATH.

Presented by Mr. D. H. McAlpin, 1888. Signed and dated, 1846. On canvas, 53 x 38.

Bonnat, Léon Joseph Florentin. See No. 487.

635. PORTRAIT OF JOHN TAYLOR JOHNSTON, First President of the Museum.

Presented by the Trustees, 1880. Signed and dated, 1880. On canvas, 42 x 50¼.

Cropsey, Jasper Francis.

Born at Rossville, N. Y., 1823. Pupil of Edward Maury. Visited England, France, Switzerland, and Italy, in 1847. Went abroad again in 1855, and spent seven years in London. Elected N. A. in 1851.

636. LANDSCAPE.

Bequeathed by Mrs. Sarah Ann Ludlum, 1877. Signed and dated, 1853. On canvas, 47½ x 32½.

Lerolle, Henri.

Born at Paris. Contemporary, pupil of Lamothe. Medals: third class, 1879; first class, 1880. Chevalier Legion of Honor, 1889.

637. THE ORGAN REHEARSAL.

Presented by Mr. George I. Seney, 1887. Signed. On canvas, 141 x 91.

Sargent, John S.

Born in Florence, of American parents, in 1856. Portrait and *genre* painter; pupil of Carolus-Duran. Has lived and painted many years in Europe. Honorable mention, *Salon*, 1879; medal, second class, 1881. Medal of Honor, *Exposition Universelle*, Paris, 1889; Legion of Honor, 1889; Officer of the same, 1897. Medal, World's Columbian Exhibition, 1893. Studio in London since 1886. Elected A. R. A. in 1894; R. A. in 1897; N. A. in 1897.

638. PORTRAIT OF HENRY G. MARQUAND, President of the Museum.

Presented by the Trustees, 1897. Signed. On canvas, 39½ x 50¼.

Durand, Asher Brown. See No. 217.

639. LANDSCAPE.

Bequeathed by Mrs. Sarah Ann Ludlum, 1877. On canvas, 48 x 32½.

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Noter (David de), and **Goupil** (Jules).

Noter. Born at Ghent; still-life painter. Medals: 1845, 1852. Goupil was born at Paris, 1839; died at Neuilly, 1873. Pupil of Ary Scheffer. Medals: third class, 1873, 1874; first class, 1875; second class, 1878. Legion of Honor, 1881.

640. A DINING ROOM.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed.
On canvas, 35 x 25.

Kensett, John Frederick. See No. 547.

641. EATON'S NECK, L. I.

Presented by Mr. Thomas Kensett, 1874. On canvas, 36 x 18.

Hellquist, C. G.

Born at Kungsör, 1851; died in the Bavarian Highlands, Nov. 20, 1890. He was the son of a poor shoemaker at Kungsör, on Lake Malar. In the eleventh year of his age he was sent to Stockholm and apprenticed to a scene painter, Ahlgrenson, and in 1864 entered a class in the Royal Academy, supporting himself by illustrating while pursuing his studies; meanwhile he painted several pictures representing mythological and historical subjects, such as "Asa Thor's Contest with the Giants," "The Finding of Moses," and "The Finding of the Body of Gustavus Adolphus." In 1875, for his painting "Gustavus Vasa discovers the Treason of the Bishops," he received the Academical prize, the great medal and a traveling stipend extending over five years. He made a journey through Sweden, Norway, and Gothland, on foot, filling his sketch-book with materials for future use. He then visited Paris and the principal cities of Germany, settling down at Munich as the pupil of Wilhelm Diez. Returning to Paris, he painted "Bishop Sumanrader's Entry into Stockholm in 1526." Exhibited at the Munich International Exhibition of 1879. In all of his historical and *genre* pictures he adhered to the style and mannerisms illustrated in the example of his work here exhibited.

642. PETER SONNÄVATER AND MASTER KNUT'S OPPROBRIOUS ENTRY INTO STOCKHOLM, IN 1526.

(These two Swedish Bishops had sought refuge after their unsuccessful rebellion in Delame, against Gustavus I, with the Archbishop Olaf, in Tronheim; but the latter treacherously betrayed them to the King's servants, who, dressing them in rags, and putting a crown of straw on Sonnävater's head, and a mitre of birch-bark on Knut's, mounted them on starving horses and brought them through Upsala to Stockholm in a Shrove-tide procession, amidst jeers and insults. They were led to the market-place, and, after drinking to the executioner's health, were broken on the wheel.) Dated, 1870. Presented by Mr. Wm. Osborn. 1880. Signed and dated, 1879.
On canvas, 92 x 65½.

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Israels, Joseph. See No. 542.

643. EXPECTATION.

Presented by Mr. George I. Seney, 1887. Signed.
On canvas, 52¼ x 70½.

Maclaren, Walter.

644. CAPRI LIFE. THE EMBROIDERERS.

Presented by Mr. George Hayward. 1876. Signed.
On canvas, 32 x 21.

Pecht, August Friedrich.

Born at Constance, 1814. Pupil of Munich Academy, then in Paris of Delaroche. Lived alternately in Munich, Leipsic, and Dresden, painting chiefly portraits. Visited England in 1848, Italy in 1851-1854, then settled in Munich. Court painter to Grand Duke of Baden. Medal, Vienna. Well known as a writer on art.

645. PORTRAIT OF RICHARD WAGNER.

Painted to order for the late King Louis II, of Bavaria. Presented by Mr. Frederick Loeser. 1889. On canvas, 44½ x 51.

NORTHWEST STAIRCASE.

Kensett, John Frederick. See No. 547.

646. TWILIGHT IN THE CEDARS.

Presented by Mr. Thomas Kensett, 1874. On canvas, 41 x 28.

Brion, Gustave. See No. 488.

647. A RAFT ON THE RHINE.

Presented by Mr. Georges Petit, of Paris, 1881. Signed.
On canvas, 96 x 61.

Browning, Robert Barrett.

Son of Robert and Elizabeth Barrett Browning. Studied at Antwerp. First exhibited at the Royal Academy in 1878.

648. THE MEUSE FROM BOUVIGNE (BELGIUM).

Presented by Mrs. Bloomfield Moore, 1882. Signed and dated, 1879. On canvas, 102½ x 57½.

Jansen, Joseph.

649. LANDSCAPE.

Bequeathed by Mrs. Elizabeth U. Coles, 1892. Signed.
On canvas, 73 x 52.

Kensett, John Frederick. See No. 547.

650. SCENE ON LAKE GEORGE.

Presented by Mr. Thomas Kensett, 1874. On canvas, 35½ x 17¾.

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GALLERY 12.

ARTIST UNKNOWN.

651. EURYDICE.

Modern German. Presented by Messrs. Gay & Co., of Paris, 1885. On canvas, 57 x 76.

Wust, Alexander.

Born, 1837; died, 1876.

652. A MOUNTAIN TORRENT IN NORWAY.

Presented by Mrs. Henry G. Norton, 1882. Signed and dated, 1867. On canvas, 93 x 43.

Colus, Alphonse.

653. THE ENTOMBMENT.

Presented by Mr. L. A. Lanthier, 1884. On canvas, 75 x 42.

GALLERY 13.

Bonheur, Mlle. Marie Rosa. See No. 373.

654. THE HORSE FAIR.

Mlle. Rosa Bonheur made her *début* at the Paris *Salon* of 1841, to which she sent two small pictures of sheep, goats, and rabbits. She exhibited each following year except 1851-52. In 1853 she exhibited her masterpiece, the now famous "Horse Fair." The subsequent history of this painting is given in the following extract from a letter written to Mr. S. P. Avery by Mr. Ernest Gambart, the original purchaser of the picture, formerly of London, and now retired from business and living at Nice: "I will give you the real story of the 'Horse Fair' now in New York. It was painted in 1852 by Rosa Bonheur, then in her thirtieth year, and exhibited in the next Salon. Though much admired, it did not find a purchaser. It was soon after exhibited at Ghent, meeting again with much appreciation, but was not sold, as art did not flourish at the time. In 1855, the picture was sent by Mlle. Rosa Bonheur to her native town of Bordeaux, and exhibited there. She offered to sell it to the town at the very low price of 12,000 francs ($2,400). While there I asked her if she would sell it to me, and allow me to take it to England and have it engraved. She said: 'I wish my picture to remain in France. I will once more impress on my countrymen my wish to sell it to them for 12,000 francs. If they refuse, you can have it, but if you take it abroad, you must pay me 40,000 francs.' The town failing to make the purchase, I at once accepted these terms, and Rosa Bonheur then placed the picture at my disposal. I tendered her the 40,000 francs, and she said: 'I am much gratified at your giving me such a noble price, but I do not like to feel that I have taken advantage of your liberality. Let us see how we can combine in the matter. You will not be able to have an engraving made from so large a canvas. Suppose I paint you a small one of the

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same subject, of which I will make you a present.' Of course I accepted the gift, and thus it happened that the large work went traveling over the kingdom on exhibition, while Thomas Landseer was making an engraving from the quarter-size replica.

"After some time, in 1857 (I think), I sold the original picture to Mr. Wm. P. Wright, New York (whose picture gallery and residence were at Weehawken, N. J.), for the sum of 30,000 francs, but as he claimed a share of the profits of its exhibition in New York and other cities, he really paid me only 22,000 francs for it. I offered to repurchase the picture in 1870 for 50,000 francs, but ultimately I understood that Mr. Stewart paid a much larger price for it on the dispersion of Mr. Wright's gallery. The quarter-size replica, from which the engraving was made, I finally sold to Mr. Jacob Bell, who bequeathed it, in 1859, to the nation, and it is now in the National Gallery in London. A second, still smaller replica was painted a few years later, and was resold some time ago in London for £4,000 ($20,000). There is also a smaller water-color drawing, which was sold to Mr. Bolckow for 2,500 guineas ($12,000), and is now an heirloom belonging to the town of Middleborough. That is the whole history of this grand work. The Stewart canvas is the real and true original, and only large size 'Horse Fair.'

"Once in Mr. Stewart's possession it never left his gallery until the auction sale of his collection, March 25, 1887, when it was purchased by Mr. Cornelius Vanderbilt for the sum of $55,500, and presented to the Metropolitan Museum of Art. Hamerton calls Rosa Bonheur 'the most accomplished female painter who ever lived,' and adds: 'She is a pure and generous woman as well, and can hardly be too much admired, whether we regard her as a woman or artist. She is simple in her tastes and habits of life, and many stories are told of her generosity to others.'" Presented by Mr. Cornelius Vanderbilt, 1887. Signed and dated, 1853-5. On canvas, 197 x 93½.

Wood, Thomas W.

Born at Montpelier, Vt. Studied from nature, and painted portraits in his native city until 1857. He went to Boston and entered the studio of Chester Harding, where he remained but a few months before going to Paris, where he opened a studio. He made short trips to Italy and Switzerland, returning to America in 1860. He painted portraits in Louisville, Ky., and Nashville, Tenn., until 1867, when he settled in New York. He was made an associate of the National Academy 1867, Academician in 1871, President of Water Color Society, and President of the National Academy of Design from 1891-1896.

655. WAR EPISODES: THE CONTRABAND; THE VOLUNTEER; THE VETERAN.

Presented by Mr. Charles Stewart Smith, 1884. Signed and dated, 1865. On canvas, 60 x 28.

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Manet, Edouard. See No. 568.

656. GIRL WITH A PARROT.

Presented by Mr. Erwin Davis, 1889. Signed. On canvas, 61 x 83.

Hoffer, F.

Pupil of Thos. Couture.

657. DECADENCE OF ROME.

A copy of the large picture now in the Luxembourg, in Paris; made about 1850, and retouched by Couture himself. Presented by Mr. L. P. Everard, 1880. On canvas, 83½ x 50.

Webb, C. M.

Düsseldorf School.

658. IN THE STUDY.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. Signed and dated, 1863. On canvas, 20 x 22½.

Gay, Walter.

Born at Hingham, Mass., U. S. A., 1856. Pupil of Bonnat. Gold medal, Paris, 1888; silver medal, *Exposition Universelle*, Paris, 1889. Hors Concours, 1889. Gold medals: Vienna, 1894; Antwerp, 1895; Berlin, 1896; Munich, 1897. Honorary Member, Society of the Secession, Munich. Legion of Honor, 1895. Represented at the Luxembourg Gallery, Paris, by two pictures, the "Bénédicité" and "Las Cigaruras;" also in the Tate Collection, London, Boston, etc.

659. "LES FILEUSES."

Paris *Salon*, 1885. Presented by a friend, 1889. Signed and dated, 1885. On canvas, 41 x 41.

Clays, Paul Jean.

Brussels. Born at Bruges, Belgium, 1819. Medal, Brussels, 1851. Medals: Paris, 1867, *Exposition Universelle*. Legion of Honor, 1875. Medal, 1878, *Exposition Universelle*. Officer of the Legion of Honor, 1881. Commander of the Order of Charles III, of Leopold, and of St. Michael of Bavaria. Member Royal Academy of Belgium, and of the Academy of Fine Arts of Antwerp.

660. CELEBRATION OF THE FREEDOM OF THE PORT OF ANTWERP, 1863.

Presented by the Artist and an association of gentlemen, 1881. Signed. On canvas, 78 x 48½.

Dannat, William T.

Born at New York, 1853. Resides in Paris. Educated at the Royal Academy, Munich, and at Paris. Pupil of Munkacsy. Medal

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at *Salon*, 1883. *Hors Concours, Exposition Universelle*, 1889. Member of International Jury. Legion of Honor, 1889; Officer, 1897.

661. A QUARTETTE.

Presented by Mrs. Wm. H. Dannat, 1886. Signed and dated, 1884. On canvas, 90½ x 92¾.

Kensett, John Frederick. See No. 547.

662. AFTER SUNSET.

Presented by Mr. Thomas Kensett, 1874. On canvas, 30 x 17.

Kensett, John Frederick. See No. 547.

663. ROCKS AT DARIEN.

Presented by Mr. Thomas Kensett, 1874. On canvas, 19½ x 12.

Baixeras, Verdaguer Dionisio.

Born at Barcelona, Spain, 1862. Pupil of the official school of *Beaux-Arts* of Barcelona. Medal, third class, Madrid, 1884; Honorable Mention, Paris, 1886; gold medal, *Exposition Universelle* of Barcelona, 1888. Won several prizes at official competitions.

664. BOATMAN AT BARCELONA.

This picture was the first exhibited by the artist at the Paris *Salon* (1886). Received Honorable Mention. Presented by Mr. George I. Seney, 1887. Signed and dated, 1886. On canvas, 82 x 59.

Kensett, John Frederick. See No. 547.

665. VIEW ON LONG ISLAND SOUND.

Presented by Mr. Thomas Kensett, 1874. On canvas, 24 x 12.

Rico, Martin. See No. 447.

666. AN ITALIAN GARDEN.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. On canvas, 14¾ x 23½.

Gabl, Alois.

Born at Wies, Tyrol, 1845. Pupil of the Munich Academy under Schraudolph and Ramberg, then under Piloty; was professor at Munich Academy from 1878 to 1882. Gold Medal, 1884.

667. A RECRUITING SCENE IN THE AUSTRIAN TYROL.

Presented by Messrs. Wimmer & Co., of Munich, 1882. Signed. On canvas, 75 x 47.

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GRAND HALL

PAINTINGS

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GRAND HALL.

PAINTINGS.

ON THE WEST WALL.

Knaus, Ludwig. See No. 370.

668. PEACE.

Presented by Mr. Jacob H. Schiff, 1888. Signed.

On canvas, 68 x 136.

Makart, Hans. See No. 524.

669. DIANA'S HUNTING PARTY.

Presented by Mrs. Ellen Josephine Banker, 1888. Signed.

On canvas, 31 x 14 feet.

Richter, Gustav Karl Ludwig.

Born at Berlin, 1823; died there, 1884. Pupil of Berlin Academy under Eduard Holbein, and in Paris (1844-46) of Cogniet; studied in Rome in 1847-49; visited afterwards France and Italy repeatedly, Egypt in 1861, and the Crimea in 1873. Member of, and professor in, Berlin Academy; honorary member of Munich and Vienna Academies. Medals: Berlin, Paris (1855, 1857, 1859), Brussels, Vienna (1873), Philadelphia (1876), Munich (1883); *Ordre pour le Mérite.*

670. VICTORY.

Presented by Mr. Jacob H. Schiff, 1888. Signed.

On canvas, 68 x 136 in.

ON THE EAST WALL.

Benjamin-Constant, Jean Joseph.

Born at Paris, June 10, 1845. Pupil of Cabanel. Five Medals, Salon of 1875; two in 1876; three at the *Exposition Universelle*, Paris, 1878; Gold Medal, *Exposition Universelle*, Paris, 1889; Medal of Honor, Salon of 1895. Member of the Institute of France; Officer of the Legion of Honor, and of several other foreign orders.

671. JUSTINIAN IN COUNCIL.

Paris Salon, 1888.

Justinian I (Flavius Anicius Justinianus), surnamed the Great, a

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Byzantine Emperor, born at Tauresium, a village near Sardica (now Sophia), in Bulgaria, in 482 or 483; died, 565. He was the son of a poor barbarian family, but his elevation was promoted by his uncle, Justin I, who, shortly before his death in 527, adopted him as Co-Emperor. The political events of his reign may be summed up in the wars of Belisarius and the eunuch Narses, who obtained successes over the Persians in the East, and the Vandals and Goths in Italy, and in the terrible sedition which broke out at Constantinople in 532. The glory of his reign is the famous digest of Roman law, known generally as the *Justinian Code*, which was compiled out of the Gregorian, Theodosian, and Hermogenian codes, by the ablest lawyers of the empire, under the genius of the jurisconsult, Tribonian. Their labors consist—I, of the "Statute Law," or Justinian Code, properly so called. II, "The Pandects," a digest of the decisions and opinions of former magistrates and lawyers. These two compilations consisted of matter that lay scattered through more than two thousand volumes, now reduced to fifty. III, "The Institutes," an abridgment in four books, containing the substance of all the laws in elementary form. IV, The laws of modern date, including Justinian's own edicts, collected into one volume and called. "The New Code." These labors, which a Cæsar had not been able to accomplish, were completed by the year 541. Besides this important work of imperial reform, Justinian was a great builder and engineer, and works of public utility were kept constantly in progress in all parts of the empire. He was remarkable for his temperance and chastity, and not less for his great learning and diligent application to business.

Presented by Mr. G. Mannheimer, 1890. Signed and dated, 1886.

On canvas, 21 ft. 6 in. x 12 ft. 2 in.

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PICTURES PURCHASED.

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1	Dead Game	Jan Fyt	1871
2	Santa Maria Della Salute (Venice)	F. Guardi	"
3	The Farm House	David Ryckaert	"
4	Dead Game	Jan Fyt	"
6	The Rialto	F. Guardi	"
7	Rest	Nicholas Berchem	"
8	The Stowage	David Ryckaert	"
9	Horses Taken to Water	P. Van Bloemen	"
12	Portrait of a Dutch Burgomaster	P. van Slingeland	"
13	Portrait of a Dutch Lady	Caspar Netscher	"
14	The Guitarist	B. van der Helst	"
15	Christ Healing the Sick	C. W. E. Dietrich (or Diebricy)	"
16	Portrait of His Father, Jacob Willems Van Veen	Martin van Veen	"
18	The Spinner	O. van Brekelenkamp	"
19	The Maerdyck	J. van Goyen	"
20	Vase with Flowers	J. Vosmaer	"
21	Return of the Holy Family from Egypt	Peter Paul Rubens	"
22	Hille Bobbe Von Haarlem	Frans Hals	"
23	A Vase of Flowers	M. Havermann	"
24	An Italian Seaport	J. B. Weenix	"
25	Interior of Antwerp Cathedral	P. Neefs, and D. Teniers (the Elder)	"
26	Panoramic View of the Environs of Haarlem	J. van Goyen	"
28	Alexander and Diogenes	G. de Craeyer	"
30	Returning from the Hunt	J. J. Horremans (the Younger)	"
31	The Horse Pond	J. J. Horremans (the Younger)	"
32	Children's Games—The Maze, Kite, etc.	Francesco Albani	"
33	Lions Chasing Deer	Franz Snyders	"
34	Sobieski Defeating the Turks Before Vienna	J. Lingelbach	"
35	The Windmill	J. Breughel, called Fluweelen (Velvet) Breughel	"
38	Still Life	J. D. de Heem	"
39	Portrait of John Frederic, the Magnanimous, Elector of Saxony	L. Cranach (the Elder), attributed to	"
40	Under the Trellis	Cornelis du Sart	"
41	Landscape—View in Holland	M. Hobbema	"
42	Flemish Pasture	B. P. Ommeganck	"
43	Portrait of a Gentleman	J. V. Oost (the Elder)	"
44	The Old Rat Comes to the Trap at Last	Jan Steen	"
45	Surprised	C. W. E. Dietrich (or Diebricy)	"
46	Interior of a Protestant Church	A. de Lorme and Gerard Terburg (Terborch)	"
47	St. Martha Interceding with God for a Cessation of the Plague of Tarascon	Sir Anthony Van Dyck	"
48	Portrait of the Artist	G. Terburg (Terborch)	"
49	Cardinal Polignac Visiting the Interior of St. Peter's	G. P. Pannini	"
51	Portrait of the Duchess de Mazarin	N. Maes (Maas)	"
52	The Old Fiddler	A. van Ostade	"
53	Italian Landscape	C. Huysmans	"
54	Spanish Fruits	D. R. de S. y Velazquez	"
55	The Visit of St. John to the Infant Jesus	Jacob Gordaens	"
57	Dead Game	Jan Fyt	"
58	A Study of Fish	A. van Beyeren	"
59	The Halt	J. Wouvermans (Wouwermans)	"
60	Dutch Landscape	P. de Koninck (Koning)	"
61	Christ Expiring on the Cross	T. Boyermans	"
62	A Siege	J. van Huchtenburgh	"
63	Sunset	Aart van der Neer	"
65	Mythological Subject	N. Poussin	"
67	Ducks	J. B. Oudry	"
69	A Dutch Kermesse	S. van Ruisdaël (Ruysdaël)	"
70	The Temptation of St. Anthony	D. Teniers (the Younger)	"
72	Landscape with Waterfall	H. van Assche	"
73	Hawks Attacking Pigeons	M.D. Hondecoeter(Hundekoeter)	"

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No.	Subject.	Painter's Name.	When Purchased.
74	Cattle in Repose	Willem Romeyn	1871
75	Rencounter of Cavalry	A. F. van der Meulen	"
76	The Fish Market	J. J. Horremans (the Younger)	"
78	Fauns and Nymphs Bathing	C. van Poelenburg (Poelenborch)	"
79	The Forge	Leonard Defrance	"
80	Spring	J. J. Horremans (the Younger)	"
81	Summer	J. J. Horremans (the Younger)	"
91	Autumn	J. J. Horremans (the Younger)	"
92	Winter	J. J. Horremans (the Younger)	"
93	The Hill	J. Breughel, called Fluweelen (Velvet) Breughel	"
94	Plants, Flowers, and Fruits	R. Ruysch	"
95	Group of Flowers	N. van Verendael (Veerendael)	"
96	Study for a Head in "The Father's Curse"	J. B. Greuze	"
97	A Burgomaster of Leyden and his Wife	C. van Moor	1873
98	Portrait of the Artist's Sister	V. L. van der Vinne	1873
99	Mendicants	A., L., and M. Le Nain (the Brothers)	1871
100	Fruit	J. B. Weenix	"
101	Italian Landscape	J. Both (called the Italian)	"
102	A Marriage Festival	D. Teniers (the Younger)	"
103	Portrait of a Dutch Burgomaster	B. van der Helst	"
104	A Dutch Kermesse	Jan Steen	"
105	Portrait of a Dutch Gentleman	A. de Vries	"
106	Portrait of a Dutch Admiral	A. de Gelder	"
107	Portrait of the Artist	V. L. van der Vinne	"
108	A Jewess of Tangiers	F. J. Goya y Lucientes	"
109	Interior of a Dutch Cottage	Willem Kalf	"
110	Wild Boar Hunting	A. Hondius	"
111	Portrait of a Young Lady	C. de Vos (the Elder)	"
112	Visit of a Landlord to a Tenant	Egidius or Gilles van Tilborch (Tilborgh, Tilburg)	"
113	Marine	S. van Ruisdael (Ruysdael)	"
114	Portrait of a German Lady	L. Cranach (the Younger)	"
115	A Gust of Wind	J. L. de Marne (called Demarnette)	"
116	The Comical March	J. B. J. Pater	"
117	Dog Guarding Dead Game	J. B. Oudry	"
125	Portrait of a Lady	Sir Peter Lely (real name, P. van der Faes)	"
126	The Crowning with Thorns	G. B. Tiepolo	"
129	The Sacrifice of Abraham	G. B. Tiepolo	"
130	Triumph of Ferdinand III.	G. B. Tiepolo	"
196	Portrait of Sir Edward Hughes	Sir J. Reynolds, P. R. A.	"
221	Portrait of Capt. Henry Rice	Gilbert Stuart	1897
389	Canal in Holland	Jacob Maris	1895
390	Dutch Interior, with Figure	Albert Neuhuys	1895
392	Edge of the Woods	P. E. T. Rousseau	1896
393	Lachrymæ	Lord Frederick Leighton	1896
395	The Sunbeam	Christoffel Bisschop	1895
396	The Whale Ship	J. M. W. Turner	1896
503	The Sheep'fold	Charles Émile Jacque	1897

NOTE.—Nos. 389, 390, 392, 393, 395, 396 were purchased from the Catharine Lorillard Wolfe Endowment Fund, for her Collection.

PICTURES PRESENTED.

No.	Subject.	Painter's Name.	By Whom Presented.	When.
5	Portraits of the Hon. Henry Fane and His Guardians, Inigo Jones and Charles Blair	Sir J. Reynolds, P.R.A.	Mr. Junius S. Morgan	1887
10	A Musical Party	Veneziano Bonifazio	Mr. Morris K. Jesup	
11	Original Study for the Etching No. 60, in "Capprichos," 1799	F. J. Goya y Lucientes	Mr. S. P. Avery	1895
17	The Dead Christ	Carlo Dolci (Carlino)	Rev. H. W. Knapp, D.D.	

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No.	Subject.	Painter's Name.	By Whom Presented.	When.
27	The Barnyard	M. D. Hondecoeter (Hundekoeter), attributed to	Mr. Henry Bedlow	1897
29	Madonna and Child	L. Cranach (the Younger), attributed to	Mr. Louis Ehrich	1895
36	Judith with the Head of Holofernes	D. Teniers (the Younger)	Gouverneur Kemble	1872
37	The Crown of Thorns. (School of Metsys)	Q. Metsys (or Massys).	Mr. S. P. Avery	1884
50	The Philosophers	J. Jordaens	Mrs. J. L. Melville	1884
56	Portrait of the Artist's Wife	P. P. Rubens (after)	Mr. F. E. Church	1880
64	Portrait of a Man	P. Nason	Countess Janzi	1888
66	Landscape with Figures—Faun and Nymph	N. Poussin	Mr. Geo. H. Boughton	1894
68	A Dutch Kitchen	D. Teniers (the Elder).	Mr. Wm. H. Webb	1874
71	Landscape with Figures	N. Poussin	Mr. Geo. H. Boughton	1894
82	Venus and Cupid	G. Mannozzi	Mr. Cornelius Vanderbilt	1880
83	The Virgin and Child	B. della P. Bartolommeo (School of)	" " "	"
84	Head of a Cherub, and Angel.	Correggio	" " "	"
85	St. Christopher and the Infant Christ	A. Pollajuolo	" " "	"
86	Mary Magdalen	G. Mannozzi	" " "	"
87	St. Agatha	C. Allori	" " "	"
88	Head of an Angel	B. Franceschini	" " "	"
89	Head of an Apostle	A. Dürer	" " "	"
90	St. Anthony	Ghirlandajo	" " "	"
120	Duke of York	Sir W. Beechey, R.A.	Mr. T. J. Blakeslee	1895
121	Portrait of a Lady in Black.	W. M. Chase	By the Artist	1891
123	Two Men	E. Johnson	Mr. Robert Gordon	1898
127	Portrait of Clement IX	Carlo Maratti (or Maratta)	Mr. Archer M. Huntington	1894
140	Gathering Olives	F. L. Français	Mr. J. Montaignac	1897
144	Landscape	G. Poussin (attributed to)	Mr. Henry Bedlow	1897
145	Landscape	G. Poussin (attributed to)	Mr. Henry Bedlow	1897
150	A Cosy Corner	F. D. Millet	Mr. Geo. I. Seney	1887
151	Pine Grove of the Barbarini Villa—Albano, Italy	Geo. Inness	Mr. Lyman G. Bloomingdale	1898
152	Sandford R. Gifford	E. Johnson	Mr. Richard Butler	1888
155	"Nydia" (Bulwer's "Last Days of Pompeii")	G. Fuller.	Mr. George I. Seney	1887
156	Autumn Oaks.	George Inness	Mr. George I. Seney	1887
158	Young Holstein Bull	C. Wiggins	Mr. Joseph Grafton	1895
160	The Rain	W. A. Coffin	Several Gentlemen	1892
161	View on the Seine	H. D. Martin	Several Gentlemen	1897
162	Departure of Emigrants from Havre	A. P. Dawant	Mr. Thos. Achelis	1897
163	Scene at Napanoch	Wm. Hart, N. A.	The Artist's Children and Grandchildren	1897
166	The Delaware Valley	Geo. Inness	By Several Gentlemen,	1899
167	Meditation	Charles Sprague Pearce	By Several Gentlemen.	1899
168	Bleak December	W. L. Picknell	Mr. S. P. Avery, Jr.	1890
171	Spring	H. B. Jones	Mr. George I. Seney	1887
175	Aurora	Will H. Low	Mr. Wm. T. Evans	1895
176	Ideal Landscape	J. Jefferson	By the Artist	1897
179	Portrait of General Ireton	Robt. Walker	Mr. S. P. Avery	1894
182	The Mystery of Life	Carl Marr	Mr. Geo. I. Seney	1887
192	Evening—Harlem River	Arthur Parton	Mr. Wm. T. Evans	1892
193	The Bridal Procession	C. Y. Turner	Mr. Wm. T. Evans	1891
194	Old Bruton Church, Va., in the Time of Lord Dunmore	A. Wordsworth Thompson	Mrs. A. Wordsworth Thompson	1899
198	Broad Acres	E. Gay	An Association of Gentlemen	1887
206	Spanish Peaks, Southern Colorado	Samuel Colman	Mr. H. O. Havemeyer	1893
207	A Wedding Feast in Brittany	Henry Mosler	Mr. Jacob H. Schiff	1898
215	Portrait of Henry Inman	Jacob H. Lazarus	Mrs. Jacob H. Lazarus.	1893
216	Portrait of Col. Popham	Geo. Linen	Mr. S. P. Avery	1897
217	Ariadne (after Vanderlyn).	A. B. Durand	Mr. S. P. Avery	1897
218	Cleopatra Dissolving the Pearl	H. P. Gray	Mr. C. de Peyster Field.	1894
219	Portrait of the Artist's Wife.	D. M. Bunker	By Several Gentlemen.	1893

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PICTURES PRESENTED.

No.	Subject.	Painter's Name.	By Whom Presented.	When.
220	Portrait of Joseph W. Drexel	Jacob H. Lazarus	Mrs. Joseph W. Drexel.	1896
222	Portrait of Alexander Hamilton	Col. John Trumbull	Mr. Henry G. Marquand	1881
223	Portrait of William Gynn	Thos. Sully	Mrs. Rosa C. Stanfield.	1894
224	George Washington	C. W. Peale	Mr. C. P. Huntington	1897
225	Portrait of David Sears	Gilbert Stuart	By Several Gentlemen.	1881
226	Portrait of Rev. Gardiner Spring, D.D.	Waldo and Jewett	Mr. S. P. Avery	1896
227	Portrait of John Grimes	M. H. Jouett	Mrs. Sarah Bell Menefee	1895
228	On the Hudson	Thos. Doughty	Mr. S. P. Avery	1894
229	Portrait of Mrs. Edward Kellogg	Waldo and Jewett	Mrs. Mary E. Kellogg Putnam	1899
229a	Portrait of Mr. Edward Kellogg	Waldo and Jewett	Mrs. Mary E. Kellogg Putnam	1899
231	Judgment of Gog	A. B. Durand	By the Children of Jonathan Sturges	1895
232	Washington Crossing the Delaware	E. Leutze	Mr. John S. Kennedy	1897
234	Mary Magdalen	E. H. May	Miss Caroline May	1884
235	Last Moments of John Brown	Thos. Hovenden	Mr. and Mrs. Carl Stoeckel	1897
236	Marie	R. B. Fitz	By Several Gentlemen.	1892
237	Portrait of Martin Van Buren	Henry Inman	Mrs. Jacob Lazarus.	1893
238	Portrait of George Washington	Gilbert Stuart	Mr. H. O. Havemeyer.	1888
239	In the Catskills	Thomas Cole	By the Children of Jonathan Sturges	1895
240	Ideal Head of a Boy	G. Fuller	Mr. George I. Seney	1887
241	"Mercy's Dream"	D. Huntington	By the Artist	1897
243	Wages of War	H. P. Gray	By Several Gentlemen.	1874
245	The American School	Matthew Pratt	Mr. S. P. Avery	1897
245a	Love's Crown	Henry A. Loop	Mrs. Henry A. Loop	1898
246	A River Glimpse	T. Doughty	Mr. S. P. Avery	1895
246a	Charles H. Farnham	Benoni Irwin	Mrs. Benoni Irwin	1897
247	Christopher Columbus at the Court of Ferdinand the Catholic and Isabella of Castile	V. von Brozik	Mr. Morris K. Jesup	1886
248	Raffling for the Goose	W. S. Mount	Mr. John D. Crimmins.	1897
248a	Portrait of Cyrus W. Field.	D. Huntington	Mr. Cyrus W. Field.	1892
248b	The Antiquary	Edwin White	Mrs. Edwin White	1877
250	Interior of St. Marks, Venice	G. H. Yewell	By the Artist	1890
253	In the Pasture	J. W. Casilear	Mrs. Rebecca A. Goldsmith	1897
254	Portrait of John Finley	Rembrandt Peale	Mrs. Rosa C. Stanfield.	1894
255	Portrait of the Artist	G. P. A. Healy	Mr. S. P. Avery	1891
256	The Young Fisherman	Henry Inman	Mr. S. P. Avery	1895
258	In the Woods	A. B. Durand	By the Children of Jonathan Sturges	1895
259	Portrait of the Artist	T. Sully	Mrs. Rosa C. Stanfield.	1894
260	Portrait of M. B. Brady	C. L. Elliott	By his Friends	1896
261	The Deserted	G. S. Newton	Mr. S. P. Avery	1895
262	Distant View of Catskills	J. W. Casilear	Mrs. Rebecca A. Goldsmith	1897
263	Portrait of a Lady	J. Kyle	Mr. William Magrath	1895
264	Portrait of Dr. John Wakefield Francis	C. R. Leslie	Hon. John L. Cadwalader	1896
265	Miss Rich Building a House of Cards	William Hogarth	Mr. Henry G. Marquand	1890
266	Landscape with Cottage	Pieter de Molyn (the Elder)	" " "	1895
267	Portraits of a Gentleman and Lady	Samuel van Hoogstraaten	" " "	1888
268	Esther Before Ahasuerus	Giovanni Battista Tiepolo	" " "	1894
269	Portrait of a Man	Giovanni Battista Moroni	" " "	1890
270	Portrait of Archbishop Cranmer	Hans Holbein (the Younger)	" " "	1890
271	Portrait of a Lady	Sir Anthony Van Dyck.	" " "	1888
272	Portrait of a Lady	Leonardo da Vinci	" " "	1890

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PICTURES PRESENTED.

No.	Subject.	Painter's Name.	By Whom Presented.	When.
273	Susannah and the Elders	Peter Paul Rubens	Mr. Henry G. Marquand	1890
274	Portrait of a Man	Rembrandt Van Ryn	" " "	1888
275	Landscape	Jacob Van Ruisdael (Ruysdael)	" " "	1888
276	The Mills	Rembrandt Van Ryn	" " "	1890
277	Portrait of a Man	Rembrandt Van Ryn	" " "	1890
278	The Adoration of the Shepherds	Rembrandt Van Ryn	" " "	1888
279	The Card Party	Caspar Netscher	" " "	"
280	A Kitchen	Hendrik Maertensz Sorg (Zorg)	" " "	"
281	A Girl with a Cat	Thomas Gainsborough, R. A.	" " "	"
282	Saltash	Joseph Mallord William Turner	" " "	"
283	Portrait of Lady Carew, Daughter of Lord Carew.	Sir Joshua Reynolds, P.R.A.	" " "	"
284	Portrait of a Man	Peter Paul Rubens	" " "	"
285	Pyramus and Thisbe	Peter Paul Rubens	" " "	"
286	Christ Presented to the People	Lucas van Leyden	" " "	"
287	Hautbois Common	John Crome (called Old Crome)	" " "	1888
288	A Lock on the Stour	John Constable, R.A.	" " "	"
289	James Stuart, Duke of Richmond and Lenox	Sir Anthony Van Dyck	" " "	"
290	The Valley Farm	John Constable, R.A.	" " "	"
291	Queen Mariana of Austria	Diego Rodriguez de Silva y Velazquez	" " "	"
292	A Man and Woman at a Casement	Tommaso Guidi Masaccio	" " "	"
293	Joseph's Coat	Lucas van Leyden	" " "	"
294	A Young Woman Opening a Casement	Johannes Vermeer (Van der Meer van Delft)	" " "	"
295	Landscape	David Teniers (the Younger)	" " "	"
296	Landscape with Cattle	Albert Cuyp (Aelbert Kuyp)	" " "	1890
297	A Burgomaster	Artist Unknown	" " "	1888
298	Virgin and Child	Jan Van Eyck	" " "	"
299	The Good Samaritan	David Teniers (the Younger)	" " "	"
300	Landscape	David Teniers (the Younger)	" " "	"
301	Portrait of a Man	Frans Hals	" " "	1890
302	Portrait of a Lady	Cornelis Jansen Van Ceulen (Keulen)	" " "	1888
303	Portrait of a Lady	Jurian Ovens	" " "	"
304	Velazquez	Diego Rodriguez de Silva y Velazquez	" " "	"
305	The Wife of Frans Hals	Frans Hals	" " "	1890
306	Olivares	Diego Rodriguez de Silva y Velazquez	" " "	1888
307	Baltasar Carlos	Diego Rodriguez de Silva y Velazquez	" " "	"
308	Portraits of Two Gentlemen	FransHals(attributedto)	" " "	"
309	The Music Lesson	Gabriel Metsu	" " "	1890
310	Sea Coast	Richard Parkes Bonington	" " "	1888
311	The Smoker	Frans Hals	" " "	"
312	The Deposition from the Cross	Jan Van Eyck	" " "	1890
313	Portrait of a Gentleman	Gerard Terburg (Terborch)	" " "	1888
314	St. Michael the Archangel	Francisco de Zurbaran	" " "	"
315	Landscape	Thomas Gainsborough, R. A.	" " "	1890
316	Assumption of the Virgin	Pierre Prud'hon	" " "	1888
317	Peace and Plenty	George Inness	Mr. George A. Hearn	1894
318	Portrait of Mr. Burroughs (Uncle of the Artist)	Thomas Gainsborough, R. A.	" " " "	1896
319	Coast Scene, Normandy	Richard Parkes Bonington	" " " "	1897

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No.	Subject.	Painter's Name.	By Whom Presented.	When.
320	Willows by the Water Courses	James Stark	Mr. George A. Hearn	1896
321	The Storm	Richard Wilson, R. A.	" " " "	1895
322	Portrait of Mrs. Reid, in the Character of a Sultana	Robert Edge Pine	" " " "	1896
323	Portrait of the Artist	George Henry Harlow	" " " "	1895
324	Portrait of Mrs. Benson	Sir James Thornhill	" " " "	1899
325	Landscape	Sir Augustus Wall Callcott, R. A.	" " " "	1896
326	Portrait of Mr. William Forsyth	Sir Henry Raeburn	" " " "	1896
327	Portrait of Lady Mary Berkeley	Sir Godfrey Kneller, Bart.	" " " "	1896
328	Portrait of Lord Temple	Sir Peter Lely (real name, Peter van der Faes)	" " " "	1897
329	Bridge on the Stour	John Constable, R. A.	" " " "	1897
330	Portrait of a Lady	John Hoppner, R. A.	" " " "	1896
331	Portrait of Mrs. Arnold	Sir Joshua Reynolds, P.R.A.	" " " "	1896
332	Duke of Cumberland	Sir Joshua Reynolds, P.R.A.	" " " "	1888
333	Midday Meal	George Morland	" " " "	1895
334	Portrait of Lady Hardwicke	Francis Cotes	" " " "	1803
335	Coast Scene	John Sell Cotman	" " " "	1896
336	Lady Barrow and Daughter	George Henry Harlow.	" " " "	
337	Winter in Holland	Isaac van Ostade	" " " "	1893
338	Dutch Interior	Pieter de Hooch (Hooghe)	" " " "	1893
535	A Mountain Stream	R. M. Shurtleff, N. A.	Mr. Wm. F. Havemeyer	1891
536	Gossip	Carl Marr	Mr. George I. Seney	1887
537	Baron Alexander Von Humboldt	J. Schrader	Mr. H. O. Havemeyer.	1889
538	Portrait of John F. Kensett, N. A.	G. A. Baker	An Association of Gentlemen	1881
539	Evening	C. H. Davis	Mr. George I. Seney	1887
540	Portrait of the Artist	C. L. Elliott	Mr. Robert Hoe	1888
541	"Friedland, 1807"	J. L. E. Meissonier	Judge Henry Hilton	1887
542	The Bashful Suitor	Jozef Israels	Mr. George I. Seney	1887
543	Near the Coast	R. S. Gifford, N. A.	An Association of Gentlemen	1885
545	Birth of Venus	A. Cabanel	Mr. John Wolfe	1893
546	Venice: Moonrise	S. Colman	Mr. George I. Seney	1887
547	The Old Pine, Darien, Conn.	J. F. Kensett	Mr. Thomas Kensett	1874
548	L'Attentat d'Anagni	A. Maignan	Messrs. Wallis & Son	1883
550	Idle Hours	J. A. Weir	An Association of Gentlemen	1888
551	Madison and Jefferson	H. D. Martin	Mr. Wm. T. Evans	1891
552	Joan of Arc	J. Bastien-Lepage	Mr. Erwin Davis	1889
553	Spring	A. Mauve	Mr. George I. Seney	1887
554	Landscape with Sheep	Chas. Émile Jacque	Mrs. Mary Goldenberg	1899
555	Autumn	A. Mauve	Mr. George I. Seney	1887
556	Heartsease	W. P. W. Dana	Mr. S. Howland Russell	1891
558	January. (Scene at Cernay, near Rambouillet)	L. G. Pelouse	Miss Mabel Schaus	1888
559	After a Storm	E. Renouf	Mr. Wm. Schaus, Jr.	1887
560	Resignation	Prof. F. Schaus	Mr. Wm. Schaus	1887
561	Objects of Art	B. Desgoffe	Frau Rittmeister Koehler	1887
562	Moonrise	H. Harpignies	Messrs. Arnold & Tripp, Paris	1886
563	Woodland and Cattle	F. A. Bonheur	Mr. James Clinch Smith and Sisters	1890
564	A Spanish Lady	M. J. M. B. Fortuny.	Mr. Alfred Corning Clark	1889
565	Queen Elizabeth Signing the Death Warrant of Marie Stuart	J. Schrader	Mrs. Wm. F. Dominick's Sons	1892
566	The Defense of Champigny	J. B. Detaille	Judge Henry Hilton	1887
567	Evening	George Inness	Mr. George I. Seney	1887

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No.	Subject.	Painter's Name.	By Whom Presented.	When.
568	Boy with a Sword	E. Manet	Mr. Erwin Davis	1889
569	The Brigand	E. H. May	Several Gentlemen	1887
570	The Vintage	L. A. Lhermitte	Mr. Wm. Schaus	1887
573	Peter's Repentance	Ary Scheffer	Mrs. Edward Brandus.	1899
574	"And She Was a Witch"	Geo. Fuller	Mr. George I. Seney	1887
575	King Philip Presenting Rubens to Velasquez in the Studio of the Latter	L. y Escosura	Mr. Frederick Loeser	1891
576	"Jerusalem the Golden"	T. Hovenden	Mrs. Helen C. Hovenden	1895
577	Glass Blowers of Murano	C. F. Ulrich	An Association of Gentlemen	1886
581	The Chess Players	T. Eakins	Mr. T. Eakins	1881
582	The Balloon	Julien Dupré	Mr. George I. Seney	1887
585	After the Ball	Alfred Stevens	Mrs. Mary Goldenberg	1899
588	View on Long Island Sound	J. F. Kensett	Mr. Thomas Kensett	1874
589	Portrait of Major-General George B. McClellan	Mrs. Cecelia E. Wentworth	Several Gentlemen	1887
591	The Old Château	G. Michel	Mr. Durand-Ruel, Paris	1881
592	The Death of a Vendean Chief	R. Wylie	Messrs. Goupil & Co.	1880
593	The Hunter	C. Herrmann-Léon	Mrs. Edward P. Kennard	1887
594	Benedictines in the Oratory	F. M. Granet	Mr. L. P. Everard, Paris	1880
598	A Marsh in North Holland	E. Jettel	Mr. Charles Sedelmeyer, Paris	1883
599	The Old Man's Garden	A. L. Demont	Mr. George I. Seney	1887
600	An Auction Sale in Clinton Hall, New York, 1876	L. y Escosura	Mr. Léon y Escosura	1881
601	Coast Scene	Gustave Couture	Mrs. Mary Goldenberg	1899
602	The Hunter's Story	A. Glisenti	Mrs. Emma Keep Schley	1887
603	Thusnelda at the Triumphal Entry of Germanicus into Rome	C. T. Von Piloty	Mr. Horace Russell	1887
605	View in County Kerry	A. H. Wyant	Mr. George I. Seney	1887
606	A Study near Darien	J. F. Kensett	Mr. Thomas Kensett	1874
607	Portrait of Walt Whitman	J. W. Alexander	Mrs. Jeremiah Milbank	1891
608	Euterpe; The Muse of Music	G. Fagnani	An Association of Gentlemen	1873
609	Clio; The Muse of History,			
610	Terpsichore; The Muse of the Dance			
611	Thalia; The Muse of Comedy			
612	Urania; The Muse of Astronomy			
613	Calliope; The Muse of Eloquence			
614	Polyhymnia; The Muse of Lyric Poetry			
615	Melpomene; The Muse of Tragedy			
616	Erato; the Muse of Poetry.			
617	Persecution of the Ugolino Family	Pietro Benvenuti	Mr. Morris K. Jesup	1884
618	Early Autumn	J. F. Kensett	Mr. Thomas Kensett	1874
619	Coast Scene near Darien			
620	Scene on the Connecticut Shore of Long Island Sound	J. F. Kensett	Mr. Thomas Kensett	1874
621	The Holy Family	K. Müller	Mr. William Schaus	1884
622	Evening at Contentment Island, Darien, Conn.	J. F. Kensett	Mr. Thomas Kensett	1874
623	Cedars in the Twilight			
624	Passing Away of the Storm.			
625	Landscape Study			
626	Coast Scene			
627	The Rescue of Arion from the Waves	F. Boucher	Mr. Léon Gauchez, Paris	1875

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No.	Subject.	Painter's Name.	By Whom Presented.	When.
628	Sunset on Long Island Sound	J. F. Kensett	Mr. Thomas Kensett	1874
629	On the Coast			
630	William C. Prime, First Vice-President of the Metropolitan Museum of Art	D. Huntington	The Trustees of the Metropolitan Museum of Art	1892
631	Charity	N. Gysis	Mr. E. A. Fleischmann, Munich	1884
632	On the Old Sod (Irish farmer in contemplation).	W. Magrath	Dr. William Carr	1887
633	Battle Scene. Arabs Making a Detour	A. Schreyer	Mr. John Wolfe	1893
634	The Poacher's Death	K. W. Hübner	Mr. D. H. McAlpin	1888
635	Portrait of John Taylor Johnston, First President of the Metropolitan Museum of Art	L. J. F. Bonnat	The Trustees of the Metropolitan Museum of Art	1880
637	The Organ Rehearsal	H. Lerolle	Mr. George I. Seney	1887
638	Portrait of Henry G. Marquand, President of the Metropolitan Museum of Art	John S. Sargent	The Trustees of the Metropolitan Museum of Art	1897
641	Eaton's Neck, L. I.	J. F. Kensett	Mr. Thomas Kensett	1874
642	Peter Sonnävater and Master Knut's Opprobrious Entry into Stockholm in 1526	C. G. Hellquist	Mr. Wm. H. Osborn	1880
643	Expectation	Jozef Israels	Mr. George I. Seney	1897
644	Capri Life. The Embroiderers	W. Maclaren	Mr. George Hayward	1876
645	Portrait of Richard Wagner	A. F. Pecht	Mr. Frederick Loeser	1889
646	Twilight in the Cedars	J. F. Kensett	Mr. Thomas Kensett	1874
647	A Raft on the Rhine	G. Brion	Mr. Georges Petit, Paris	1881
648	The Meuse from Bouvigne (Belgium)	R. B. Browning	Mrs. Bloomfield Moore	1882
650	Scene on Lake George	J. F. Kensett	Mr. Thomas Kensett	1874
651	Eurydice	Artist unknown	Messrs. Gay & Co., Paris	1885
652	A Mountain Torrent in Norway	A. Wüst	Mrs. Henry G. Norton.	1882
653	The Entombment	A. Colus	Mr. L. A. Lauthier	1884
654	The Horse Fair	Mlle. M. Rosa Bonheur	Mr. Cornelius Vanderbilt	1887
655	War Episodes: The Contraband; The Volunteer; The Veteran	T. W. Wood	Mr. Charles S. Smith	1884
656	Girl with a Parrot	E. Manet	Mr. Erwin Davis	1889
657	Decadence of Rome	F. Hoffer	Mr. L. P. Everard	1880
659	"Les Fileuses"	Walter Gay	A Friend	1889
660	Celebration of the Freedom of the Port of Antwerp; 1863	P. J. Clays	The Artist and an Association of Gentlemen	1881
661	A Quartette	W. T. Dannat	Mrs. Wm. H. Dannat	1886
662	After Sunset	J. F. Kensett	Mr. Thomas Kensett	1874
663	Rocks at Darien	"	"	"
664	Boatmen at Barcelona	V. D. Baixeras	Mr. George I. Seney	1887
665	View on Long Island Sound.	J. F. Kensett	Mr. Thos. Kensett	1874
667	A Recruiting Scene in the Austrian Tyrol	A. Gabl	Messrs. Wimmer & Co., Munich	1882
668	Peace	L. Knaus	Mr. Jacob H. Schiff	1888
669	Diana's Hunting Party	H. Makart	Mrs. Ellen Josephine Banker	1888
670	Victory	G. K. L. Richter	Mr. Jacob H. Schiff	1888
671	Justinian in Council	J.J. Benjamin-Constant	Mr. G. Mannheimer	1890

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No.	Subject.	Painter's Name.	By Whom Bequeathed.	When.
213	The African Sentinel	E. Vedder	Mr. Stephen Whitney Phœnix	1881
233	Portrait of a Lady	G. P. A. Healy	Mrs. Hicks-Lord	1897
367	Rêverie	M. Maris	Mrs. Elizabeth U. Coles	1892
368	Landscape	J. H. de Beck	" "	"
369	Landscape—Summer	Jules Dupré	" "	"
370	Female Head	L. Knaus	" "	"
371	The Emperor Maximilian Receiving the Venetian Embassy	Carl Becker	" "	"
372	Mrs. Elizabeth U. Coles	D. Huntington	" "	"
373	Deer in Forest—Twilight	Mlle. M. R. Bonheur	" "	"
374	Man Reading	J. L. E. Meissonier	" "	"
375	The Moat	J. B. C. Corot	" "	"
376	Queen Vashti Refuses to Come at the Command of King Ahasuerus	A. Cabanel	" "	"
377	Flowers	Jean Robie	" "	"
378	Spring	A. Défaux	" "	"
379	George Washington	Gilbert Stuart	" "	"
380	Forest of Fontainebleau	N. V. Diaz De La Peña	" "	"
381	Objects of Art	B. A. Desgoffe	" "	"
382	The First Step	D. A. C. Artz	" "	"
383	The Spinner	H. Merle	" "	"
384	Portrait of George Coles	Artist Unknown	" "	"
385	The Rendezvous	Cav. A. Simonetti	Miss Catharine Lorillard Wolfe	1887
386	Italian Courtyard and Figures	Cavaliere Pio Joris	"	"
387	Twin Stars	Luis Falero	"	"
388	The Drink of Milk	Maurice Leloir	"	"
391	The Massacre of the Mamelukes	Alexandre Bida	"	"
394	A Rocky Coast	W. T. Richards	"	"
397	"Opportunity Makes the Thief"	Maurice Leloir	"	"
398	The First Babe	J. G. Vibert	"	"
399	"Abandoned" (on the Marshes of the Danube)	A. Schreyer	"	"
400	The Bouquet	E. A. Duez	"	"
401	Palm Sunday in Spain	J. G. Vibert	"	"
402	The Retreat from Moscow	G. P. Doré	"	"
403	The Sign Painter	J. L. E. Meissonier	"	"
404	Soldier in the Trenches	E. P. Berne-Bellecour	"	"
405	Female Figure	A. L. Leloir	"	"
406	The Brothers Adrien and William Van De Velde	J. L. E. Meissonier	"	"
407	Girl's Head	F. A. von Kaulbach	"	"
408	Boy of the Bischari Tribe	J. L. Gérôme	"	"
409	The Casque	C. E. Delort	"	"
410	The Minstrel Boy	L. Gallait	"	"
411	Peasant Girl Knitting	J. A. Breton	"	"
412	The Idle Student	Thomas Couture	"	"
413	Sunset after a Storm; Coast of Sicily	Andreas Achenbach	"	"
414	Grapes, Plums, Nuts, etc.	J. W. Preyer	"	"
415	Female Head	G. Jacquet	"	"
416	An Etruscan Vase Seller	J. L. Hamon	"	"
417	Religious Procession in Brittany	Jules Breton	"	"
418	Evening in Alsace	C. F. Marchal	"	"
419	German Peasant Girl	F. Von Defregger	"	"
420	Winter Landscape; Holland	B. C. Koek-Koek	"	"
421	Visit of a Sister of Charity	P. E. Frère	"	"
422	Brother and Sister	W. A. Bouguereau	"	"

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No.	Subject.	Painter's Name.	By Whom Bequeathed.	When.
423	Interior of the Cathedral of Fribourg, Germany	G. A. K. Graeb	Miss Catharine Lorillard Wolfe	1887
424	Lady at her Toilet, XVI Century	P. C. Comte	"	"
425	Homage to Beauty	A. Toulmouche	"	"
426	Guard Room; The Toast	Louis Haghe	"	"
427	A General and Adjutant (Shores of Antibes)	J. L. E. Meissonier	"	"
428	The Holy Family	N. V. Diaz De La Peña.	"	"
429	Examining Arms	J. Villegas	"	"
430	Waiting an Audience	B. E. Fichel	"	"
431	A Girl's Head	A. A. E. Hébert	"	"
432	Apple Blossoms in a Vase	V. Leclaire	"	"
433	The Old Oak	Jules Dupré	"	"
434	Heidelberg by Moonlight	F. Hennings	"	"
435	Sunset on the Rhine	B. C. Koek-Koek	"	"
436	Skirmish between Cossacks and the Imperial Body Guard, 1814	J. B. E. Detaille	"	"
437	Horses	E. J. H. Vernet	"	"
438	The Discussion	Anton Seitz	"	"
439	A Farm Yard	A. Vollou	"	"
440	Ribbon Peddler	J. B. J. Trayer	"	"
441	On the River Oise; Evening	C. F. Daubigny	"	"
442	Letter of Recommendation	Jules Worms	"	"
443	The Startled Confessor	J. G. Vibert	"	"
444	A Bather	J. J. Henner	"	"
445	Port of Waxholm (Moonlight), near Stockholm, Sweden	A. Wahlberg	"	"
446	The Japanese Robe	A. Stevens	"	"
447	Canal of Venice	Martin Rico	"	"
448	The Last Token—A Christian Martyr	Gabriel Max	"	"
449	A Banquet Hall	E. L. G. Isabey	"	"
450	A Wedding Procession in the Bavarian Tyrol	W. Riefsthal	"	"
451	"Lost." Souvenir of Auvergne	A. F. A. Schenck	"	"
452	Landscape; Spring	C. De Cock	"	"
453	The Shulamite	A. Cabanel	"	"
454	Arabs Crossing a Ford	E. Fromentin	"	"
455	The Letter	J. G. Meyer (called Meyer von Bremen)	"	"
456	Inundation of the Piazza of St. Mark, Venice	F. Ziem	"	"
457	The Holy Family (Repose in Egypt)	L. Knaus	"	"
458	The Game of Cards	F. L. V. Roybet	"	"
459	River Scene	F. de Mesgriny	"	"
460	Preparing for the Promenade	F. Willems	"	"
461	The Flower	Cav. A. Simonetti	"	"
462	Amateur of Paintings	"	"	"
463	Interior of a Museum	L. E. Lami	"	"
464	Before the Mirror	P. P. L. Glaize	"	"
465	In His Cups	A. L. Leloir	"	"
466	Camels Reposing; Tangier, 1865	M. J. M. B. Fortuny	"	"
467	A Limier-Briquet Hound	Mlle. M. Rosa Bonheur	"	"
468	Portrait of John David Wolfe	D. Huntington	"	"
469	Head of a Woman; "Lucia"	Lord F. Leighton	"	"
470	Study of a Girl's Head	F. H. Kaemmerer	"	"
471	Female Figures; Gossip	G. Boldini	"	"
472	Portrait of Miss Catharine Lorillard Wolfe	A. Cabanel	"	"
473	Landscape and Cattle	F. Voltz	"	"
474	A Puritan Girl	G. H. Boughton, R. A.	"	"
475	Landscape	N. V. Diaz De La Peña.	"	"

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PICTURES BEQUEATHED.

No.	Subject.	Painter's Name.	By Whom Bequeathed.	When.
476	Fruit, Flowers, etc.	Emily Preyer	Miss Catharine Lorillard Wolfe	1887
477	"Haidee" (Byron)	C. J. Chaplin	"	"
478	Wandering Minstrel; Old Nuremberg	A. L. Leloir	"	"
479	French Cuirassier	J. B. E. Detaille	"	"
480	Choosing the Dinner	A. L. Leloir	"	"
481	The Hay Wagon	Jules Dupré	"	"
482	Italian Children at a Fountain	P. L. J. de Coninck	"	"
483	The Night Patrol at Smyrna	A. G. Decamps	"	"
484	Old Woman and Cats	Ludwig Knaus	"	"
485	The Mill	E. Van Marcke	"	"
486	Cairo; Evening	C. T. Frère	"	"
487	Egyptian Fellah Woman and Child	L. J. F. Bonnat	"	"
488	Return from the Christening	G. Brion	"	"
489	A Day in October; near Waxholm, Sweden	A. Wahlberg	"	"
490	A Pawnbroker's Shop	M. de Munkacsy (Michael)	"	"
491	The Reprimand	J. G. Vibert	"	"
492	A Bashi Bazouk	C. Bargue	"	"
493	The Intended	E. P. Berne-Bellecour	"	"
494	Holland Cattle	C. Troyon	"	"
495	Near Naples; Moonrise	O. Achenbach	"	"
496	Jerusalem from the Environs	C. T. Frère	"	"
497	Falling Leaves	H. Merle	"	"
498	The Fountain of the Bulls; Granada	J. Worms	"	"
499	Weaning the Calves	Mlle. M. Rosa Bonheur	"	"
500	Crusaders before Jerusalem	W. von Kaulbach	"	"
501	"Graziella," A Girl of Capri.	J. Le Fèbvre	"	"
502	Bric-à-Brac	A. H. Bakker-Korff	"	"
504	Interior of a Stable, with Sheep and Poultry	E. J. Verboeckhoven	"	"
505	Morning in Alsace	C. F. Marchal	"	"
506	Study of a White Cow	C. Troyon	"	"
507	Interior with Figures	Don Francisco Domingo y Marqués.	"	"
508	The Parable of the Wise and Foolish Virgins	C. T. Von Piloty	"	"
509	Cat and Kittens	L. E. Lambert	"	"
510	Objects of Art: Vase in Rock Crystal, XVI Century; Agates and Enamels, Poniard of Philippe II, Collarette of Louis XIII, etc., etc.	B. A. Desgoffe	"	"
511	On the Seine; Morning	C. F. Daubigny	"	"
512	A Musical Cardinal	T. Robert-Fleury	"	"
513	In Full Dress	V. Chavet	"	"
514	Sleeping Hunters	E. Zamacois	"	"
515	Fox Hunters	J. L. Brown	"	"
516	Feeding the Bird	T. E. Duverger	"	"
517	Study of Trees	N. V. Diaz De La Peña.	"	"
518	Arabs on the March	A. Schreyer	"	"
519	Roman Ladies at the Tomb of their Ancestors	H. Le Roux	"	"
520	A Pannier of Flowers	Mme. E. Escallier	"	"
521	Prayer in a Mosque; Old Cairo	J. L. Gérôme	"	"
522	Girls at a Window	R. de Madrazo	"	"
523	Meeting on the Lake	A. J. Van Ramberg	"	"
524	The Dream after the Ball	Hans Makart	"	"
525	The Storm	P. A. Cot	"	"
526	Surprise	J. Stevens	"	"
527	Confidences	Baron G. Wappers	"	"
528	Roman Girl at a Fountain	L. J. F. Bonnat	"	"
529	Entrance to a Mosque	A. Pasini	"	"

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No.	Subject.	Painter's Name.	By Whom Bequeathed.	When
530	The Pride of the Harem	L. Devedeux	Miss Catharine Lorillard Wolfe	1887
531	Chrysanthemums	E. Escallier	"	"
532	Ville d'Avray, near Paris	J. B. C. Corot	"	"
533	River Landscape	P. E. T. Rousseau	"	"
534	Edge of a Forest	N. V. Diaz De La Peña.	"	"
544	Italian Girl	J. G. Chapman	Mrs. Sarah Ann Ludlum	1877
557	Cathedral of Milan	L. Bisi	Mr. Stephen Whitney, Phœnix	1881
571	Hugo Van Der Goes painting the portrait of the Infant Marie of Bourgogne.	G. Koller	" " "	"
572	Mary Magdalen at the Tomb of Our Saviour	J. J. Henner	Miss S. M. Hitchcock	1891
578	A Violin Player	E. B. Fichel	Mr. Stephen Whitney Phœnix	1881
579	Evening Prayer	J. G. Meyer (called Meyer von Bremen)	" " "	"
580	A Country Girl	L. Lang	Mrs. Sarah Ann Ludlum	1877
583	Moorish Sentinel	G. J. V. Clairin	" "	"
584	A Chapel Scene, Old Antwerp	J. De Vriendt	" "	"
587	Among the Flowers	J. L. Hamon	Mr. Benj. L. Ludlum.	1877
590	Departure from Jerusalem for Jaffa	C. T. Frère	Mr. Stephen Whitney Phœnix	1881
595	The Grandmother	J. G. Meyer (called Meyer von Bremen)	" " "	"
596	Table Supplies	A. E. Plassan	" " "	"
597	Footman Sleeping	C. Bargue	" " "	"
604	Louis XI at Prayer	E. Boilvin	" " "	"
636	Landscape	J. F. Cropsey	Mrs. Sarah Ann Ludlum	1877
639	Landscape	A. B. Durand	"	"
640	A Dining Room	D. de Noter and J. Goupil	Mr. Stephen Whitney Phœnix	1881
649	Landscape	J. Jansen	Mrs. Elizabeth U. Coles	1892
658	In the Study	C. M. Webb	Mr. Stephen Whitney Phœnix	1881
666	An Italian Garden	M. Rico	" " "	"

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PICTURES LOANED.

No.	Subject.	Painter's Name.	By Whom Loaned.
13a	Boors Drinking	Adrian van Ostade	Estate of Gouverneur Kemble.
77	The Ruins of Paestum (Mosaic)	Rinaldi of Rome	Dr. J. W. Alsop.
118	A Cavalier	J. L. E. Meissonier	Mrs. Anna Woerishoffer.
119	Who Touched the Hand?	Théophile Emmanuel Duverger	Mrs. Israel Corse.
122	"Le Rat qui s'est Retiré du Monde"	J. H. Dolph	By the Artist.
124	Venice	Ciardi	Miss Eloïse S. Breese.
128	Fruit (Raspberries)	W. L. Brown	Mr. Thos. P. Salter.
131	Portrait of Fanny Kemble.	Thomas Sully	Estate of Gouverneur Kemble.
132	Autumn	H. Bolton Jones	Mr. Thos. P. Salter.
133	Winter Scene in Holland	B. C. Koek-Koek	" " "
134	The Adoption of a Child	Carl Becker	Mr. Clarence True.
135	Halt at a Mosque	A. Pasini	Mr. Thos. P. Salter.
136	Noon by the Sea Shore, Beverley, Mass., 1863	J. F. Kensett, N. A.	Mr. S. P. Avery.
137	A Golden Afternoon, Luccombe Chine, Isle of Wight	G. H. Boughton, R. A.	Mr. Henry G. Marquand.
138	Portrait of William Cullen Bryant	A. B. Durand	Miss Julia Bryant.
139	Portrait of the Artist	Samuel L. Waldo	Mr. Charles Sullivan.
141	Reverie	G. Jacquet	Mr. Thos. P. Salter.
142	Near Palermo	S. R. Gifford	" " "
143	A Rainy Day in Paris	F. Girard	" " "
146	Corpus Domini	E. L. G. Isabey	Mrs. Anna Woerishoffer.
147	Tyrolean Boy	Ludwig Knaus	" " "
148	Arab Scout	A. Schreyer	Mr. Thos. P. Salter.
149	Halt of Cavaliers	W. Velten	" " "
153	Cattle with Landscape	E. J. Verboekhoven	Mr. Thos. P. Salter.
154	Pasture Scene	J. Pokitonow	" " "
157	Mary Magdalen	Joseph Laurens Dyckmans	Mrs. Israel Corse.
159	Portrait of a Lady	C. L. Elliott	Mrs. Henry Marquand.
164	Diane Chasseresse	N. V. Diaz De La Peña.	Mrs. Anna Woerishoffer.
165	Landscape with Cattle	J. M. Hart	Mr. Cornelius Vanderbilt.
169	Marguerite	Hugues Merle	Mrs. Israel Corse.
170	Cossacks in a Storm	Adolphe Schreyer	Mrs. Joseph Howland.
172	A Religious Procession in the Bavarian Tyrol	W. Riefsthal	Mrs. Israel Corse.
173	The Lonely Road	Anton Mauve	Mrs. Anna Woerishoffer.
174	Italy, Past and Present	Hugues Merle	Mrs. Israel Corse.
177	Offended	C. O. Braun	The Estate of W. H. Hall.
178	Fruit	E. Preyer	Mr. Thos. P. Salter.
180	Sheep	C. E. Jacque	" " "
181	The River's Edge	J. B. C. Corot	Mr. J. H. Flagler.
183	Monarch of the Meadow	D. Johnson	Mr. Thos. P. Salter.
184	Interior with Figures	F. Jacovacci	Estate of W. H. Hall.
185	Summer Landscape	F. Jan-Monchablon	Mr. Thos. P. Salter.
186	Italian Landscape with Cattle	C. Pittaza	Mr. J. H. Flagler.
187	Portrait of a Scholar	P. P. Rubens (attributed to)	Mr. George Hoe.
188	Soldier at Rest	P. Grolleron	Mr. Thos. P. Salter.
189	Lagoon near Venice	E. Sanchez-Perrier	" " "
190	Prayer in the Desert	J. L. Gérôme	Mrs. Israel Corse.
191	Portrait of a Gentleman	C. L. Elliott	Mrs. Henry Marquand.
195	Sheep on the Dunes	Anton Mauve	Mr. Chas. M. Kurtz.
197	A Winter Landscape	Theodore Robinson	Mr. J. M. Lichtenauer.
199	Portrait of John Jay	Gilbert Stuart	Mr. Augustus Jay.
200	Les Regains	F. Jan-Monchablon	Mr. J. H. Flagler.
201	Portrait of Archbishop Hughes	G. P. A. Healy	Mrs. Pepilla de Garmendia.

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No.	Subject.	Painter's Name.	By Whom Loaned.
202	Landscape with Cattle . .	James M. Hart . . .	The Estate of W. H. Hall.
203	Peasants Going to Church .	Friedrich Kraus . . .	Mrs. Israel Corse.
204	Christ on the Mount . . .	Ary Scheffer	" " "
205	Threading Grandmother's Needle	Théophile Emmanuel Duverger	" " "
208	Les Antiquaires	Mme. Henriette Ronner	Mme. Ronner.
209	Portrait of the Artist's Son.	Emanuel Leutze . . .	Miss C. B. Arnold.
210	The Rivals	C. Becker	Estate of W. H. Hall.
211	The Country Girl	W. A. Bouguereau . .	Mr. Frank J. Gould.
212	The Young Mother . . .	George H. Story . . .	Mrs. Geo. H. Story.
214	Portrait of Dr. Carnochan .	C. L. Elliott	Mrs. Dr. Carnochan.
230	Portrait of the Artist . . .	John Vanderlyn . . .	Miss Ann S. Stevens.
233a	Portrait of a Gentleman . .	Gilbert Stuart	Mr. Eastman Johnson.
233b	Portrait of Commodore Isaac Hull	Gilbert Stuart	Dr. Platt.
249	War News from Mexico . .	R. C. Woodville . . .	Mr. John D. Crimmins.
251	The Double Shot	G. Quadrone	Mr. J. H. Flagler.
252	Landscape	A. E. Plassan	Mr. Thos. P. Salter.
339	River Scene with Boats . .	Adam Willaerts . . .	Mr. George A. Hearn.
340	Destruction of Sodom and Gomorrah	Gerbrand Van Den Eeckhout	" " " "
341	The Farm	Emanuel Murant . . .	" " " "
342	Landscape and Figures . .	Gaspard Poussin (real name, Gaspard Dughet)	" " " "
343	Landscape with Cattle . .	Albert Cuyp (Aelbert Kuyp)	" " " "
344	Portrait of a Lady	Theodorus Van Thulden (Tulden) . . .	" " " "
345	English Channel, off Dover.	George Chambers . .	" " " "
346	Lady Beaumont	John Russell, R. A. . .	" " " "
347	The Landing	John Crome (called Old Crome)	" " " "
348	English Village	John Sell Cotman . .	" " " "
349	Landscape	Patrick Nasmyth . . .	" " " "
350	Portrait of a Lady	Sir William Beechey, R. A.	" " " "
351	Italian Landscape . . .	Richard Wilson, R. A. .	" " " "
352	Portrait of George Gerrard, A. R. A.	John Constable, R. A. .	" " " "
353	Weary Wayfarers	George Morland . . .	" " " "
354	Lady Ellenborough . . .	Sir Thomas Lawrence, P. R. A.	" " " "
355	English Landscape . . .	Thomas Gainsborough, R. A.	" " " "
356	Portrait of Ozias Humphrey, R. A.	Johann Zoffany, R. A. .	" " " "
357	Gossips at the Well . . .	John Phillip, R. A. . .	" " " "
358	Portrait of Mrs. Angelo . .	Sir Joshua Reynolds, P. R. A.	" " " "
359	Portrait of Charles I . . .	Daniel Mytens . . .	" " " "
360	A Seaport	Claude Lorrain (real name, Claude Gellée)	" " " "
361	Landscape and Figures . .	Richard Wilson, R A. .	" " " "
362	Landscape	Homer D. Martin . .	" " " "
363	Sand Dunes (Lake Ontario)	Homer D. Martin . .	" " " "
364	Spring	Alexander H. Wyant .	" " " "
365	Meadowland (Vermont) .	Alexander H. Wyant .	" " " "
366	Forenoon in the Adirondacks	Alexander H. Wyant .	" " " "
586	Hour of Prayer	S. Richards	Mrs. Samuel Richards.

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58 N48mp 1899
Catalogue of the paintings in the M
Fine Arts Library BAK1482
3 2044 034 416 768

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N.Y. Metropolitan Museum of Art

Catalogue

DATE	ISSUED TO
NOV 16 '51	Bundy shelf A-1
	BIN FEB 8 '52
NOV 28 '68	Freedberg

58
N 48 mp
1899

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